

Fig. 10-1. Three covered vases, ca. 1715. Modeled by J. J. Irminger; centerpiece after a design by Raymond Leplat. Meissen porcelain; gilt-metal mounts. Private collection.

Chapter 10

PRINCES AND PORCELAIN ON THE GRAND TOUR OF ITALY

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Nowhere in Europe was porcelain more appreciated than in the Italian states, where from the fifteenth century onward, Chinese porcelain was a painterly attribute of the gods and a princely collector's item. It came first to Venice and then Florence via the Middle East.[1] The Venetian glass industry responded to these exotic imports, as did the majolica workshops. The short-lived Medici "porcelain" manufactory, founded in Florence around 1575, was born of the search for a formula for true porcelain that was to occupy alchemists and entrepreneurs across Europe for the next century and a half. One of these, Manfredo Settala, a Milan-based scientist, offered the Arcanum to Böttger's collaborator, Ehrenfried Walter von Tschirnhaus, in 1677, when the future August II was only a child and a long way from becoming king.[2] After the founding of the Royal Porcelain Manufactory at Meissen in 1710, it was still some years before its products were regularly sent abroad as royal gifts. One of the earliest and most important of these was presented in 1725 to Victor Amadeus II, king of Sardinia (r. 1720–30). Around the same time, Meissen porcelain was sent to Venice, doubtless contributing to the collapse in 1727 of the hard-paste manufactory opened there in 1720 by Francesco Vezzi. Nevertheless, other porcelain manufactories, based on the model of Meissen or the DuPaquier manufactory in Vienna, opened in Italy, namely the hard-paste factory founded by Carlo Ginori in Doccia outside Florence around 1737 and the soft-paste Neapolitan factory that eventually moved from Capodimonte to Spain.[3]

There were very strong ties between Dresden and Rome. These were fostered from the early eighteenth century by the influential Albani family, who sponsored the conversion of August II and his son to Catholicism.[4] This closeness led to the regular exchange of gifts and favors from the 1720s onward and to several innovative commissions of Meissen porcelain. The Meissen stoneware medallion with the portrait of Clement XI (elected 1700) paid tribute to this important Albani pope.[5] Similar ties developed between Dresden and the circle of noble Venetian families who hosted the crown princes of Saxony on their stays in La Serenissima, a courtesy acknowledged with gifts of armorial porcelains. After Maria Amalia, a daughter of August III, married Charles VII, king of Naples in 1738, and when her brother Friedrich Christian was on his Italian Grand Tour in 1738–40, regular shipments of Meissen porcelain were dispatched to Naples, Rome, Florence, and Venice, to serve as gifts. Porcelain went as well to Madrid, to Elizabeth Farnese, queen of Spain and mother of Charles VII, better known from 1759 as Charles III, king of Spain.[6] Porcelain gifts to Rome, Naples, and Venice continued into the 1740s. By 1755 Meissen porcelain was welcomed by the art dealers in Rome as partial payment for paintings destined for the picture gallery in Dresden.[7] French dealers would never agree to this arrangement, a clear demonstration of the respect the Italians accorded this coveted ceramic product.[8]

A broad range of archival material tracks the 1725 gift to Victor Amadeus II of Sardinia, documenting what was sent, how it was packed into twelve containers, what route it took, when it arrived, and what was sent in return.[9] It was a very large gift consisting of around three hundred individual items—nine coffee, tea, and chocolate services in custom-made boxes, two small "table services" (one in blue and white, the other with Asian-style decoration in polychrome enamels), five seven-piece garnitures of vases, and two chamber pots. Two of the king's daughters, Maria and Isabelle de Savoye de Carignan, also received porcelain, and the shipment included an additional eight porcelain cups

Fig. 10-2. Decagonal bowl with engraved Japanese Palace inventory number, N-94W, ca. 1724. Meissen porcelain. Private collection.



Fig. 10-3. Octagonal sugar box with the arms of the king of Sardinia, 1725. Meissen porcelain. Munich, Bayerisches Nationalmuseum, Ernst Schneider Collection, ES 1985a,b.



with the arms of Count Castelli. Many listed items were new or current factory production, namely those with coats of arms, chinoiserie figures, or landscapes in colored enamels or gold. Other pieces were actually older, most notably those described as "brown porcelain," meaning the manufactory's first stoneware body, which was produced for a brief time, from about 1709 to 1713 (see fig. 1-24).[10] The older pieces also included a number of white porcelain vases, originally designed by Raymond Leplat in about 1715 as a gift to the French king or regent (fig. 10-1; also see chap. 1 and fig. 1-26). These had been culled from August II's collection in the Japanese Palace, according to notations in the margins of the palace inventory: "from the palace, delivered into His Majesty's own hand and thence to honor the King of Sardinia" ("aus dem Palais an Ihro Mayt. zu eigenen hohen Händen abgegeben worden und nachhero an den König von Sartinien verehret worden").[11] This was the first time that Meissen porcelain with royal provenance had been sent abroad as a gift, conferring special distinction akin to the sixteen pieces of Chinese porcelain sent to the Saxon Elector Christian I in 1590 from the collection of Grand Duke Ferdinand de Medici (see figs. 1-2, 1-5).[12] Some newer Meissen manufactures delivered to August II in 1723 or 1724, and again in 1725, were also selected for the gift (fig. 10-2).[13]

Fig. 10-4. Beaker and saucer with the arms of the king of Sardinia, 1725. Meissen porcelain. The Metropolitan Museum of Art, New York, 54.147.75,76.



Parts of this extraordinary gift remain in the Palazzo Royale in Turin, including two vases from the seven-piece garniture described as "1 large white chimney garniture of 7 pieces, with 3 large vases, 1 with handles and 2 without handles, 2 large standing cups and 2 bottles with applied figures and ornament, the set enameled in gold and mounted in silver."[14] The well-traveled chronicler Georg Keyssler observed this garniture in the palace in 1729 and it remained complete into the nineteenth century, though eventually five vases were sold, three of which are in the present exhibition (fig. 10-1).[15] Over time, most of the unfired Berainesque gilding on the vases has been lost and the rare Dresden mounts have tarnished. A few other pieces from the Sardinian gift appeared in the important 1968 sale of early Meissen porcelain descending from the collection of Victor Amadeus and were later matched to the Japanese Palace inventory descriptions and shipping lists.[16]

The most recognizable part of the gift is the armorial service painted with the king's arms and cipher, one of the few undisputed works on porcelain by the factory's head painter, Johann Gregorius Höroldt.[17] This service was not sold in 1968 but was dispersed at another time. Only the sugar box (fig. 10-3), three saucers, and one beaker are accounted for today (fig. 10-4). Like the other eight hot beverage services, the armorial service was shipped in a fitted presentation box ("Futteral"), usually termed a traveling box in the literature, which was manufactured in Dresden. Each box was described as having red leather on the outside with green satin velvet on the inside, trimmed with gold or, in a few instances, in silver. A Meissen service decorated with gold chinoiseries that survives with its presentation box, the leather exterior now patched and black with age and unfortunate overpainting, precisely matches the description of one of the services sent to Turin and is considered to be part of the gift (figs. 10-5, 10-6):



Fig. 10-5. Tea, coffee, and chocolate service with gold chinoiserie decoration, in its original fitted box, ca. 1724. Meissen porcelain, decorated in Augsburg; box: wood, leather, silk velvet, gilt trim, and gilt metal. Private collection.



Fig. 10-6. Coffeepot, teapot, and tea caddy, ca. 1724. Meissen porcelain, decorated in Augsburg. Private collection.

> No. 2. 1 of the same [leather] red box fitted with green silk and silver trimming, containing 6 saucers and cups, entirely gilded inside and outside having golden "Japanese"–style figures as well as 1 so-decorated coffeepot with silver mounts, 1 so-decorated teapot with silver mounts and 1 tea caddy, 1 waste bowl, 1 sugar box as well as 2 chocolate cups with 2 handles.[18]

The fitted box shows that the service is lacking its six spoons, probably supplied by the Augsburg workshop of Elias Adam, which provided the silver-gilt mounts on the coffeepot. The gold decoration was the specialty of another Augsburg workshop operated by Bartololaus Seuter, which executed this type of work on behalf of the manufactory.[19] The other presentation services sent to Turin may one day come to light.[20]

The gift to the king of Sardinia is usually considered to be a token of friendship and appreciation for the shelter the king provided to August II when he had been forced to flee Paris in 1688, while a young prince on the Grand Tour, with the outbreak of the War of the Grand Alliance.[21] The timing, however, nearly forty years later, suggests that there might have been another reason for the gift. It could also have been simply that 1725 was the moment when Meissen achieved the status of royal gift. Previously unpublished documents for the transit of the gift via Venice and its arrival in Turin in November 1725 indicate that it also included prize horses, and in return, August II anticipated receiving two sets of hangings described as "two tapestry hangings in velvet, one which has a gold background, the other silver of very good quality" which would not, however, arrive until the springtime.[22] The piqueur from Saxony who accompanied the gift to Turin received from the king "50 louis, and a gold medallion on which is engraved the portrait of this monarch, with a chain of the same metal, weighing 40 pistoles" while the Italian courier was given "40 louis for him and for the [horse] grooms 20 each."[23] It is possible that the request made to Brühl in 1725 by the



Fig. 10-7. Teapot with the arms of the Grimani family, ca. 1725. Meissen porcelain. Museum für Kunst und Gewerbe, Hamburg, Hoffmeister Collection 304.



Fig. 10-8. Covered tea caddy with the arms of the Contarini family, ca. 1725. Meissen porcelain. The Metropolitan Museum of Art, New York, 54.147.71a,b.

Saxon agent in Venice, Count Johann Petrus Minelli, for a gold snuffbox or a small porcelain service for a friend who was helpful with the senate, is in some way related to the passport needed for the transport of the gift to Turin.[24]

There are actually a number of Meissen tea, coffee, and chocolate services with the arms of important Venetian families that date to the period around 1725 and were likely gifts, though no documentation has yet been located. These include the service with the Grimani arms, which has a mask of a scowling bearded Turk at the base of the spout of the teapot (fig. 10-7).[25] This was probably made for Piero Grimani, who was ambassador to England and Vienna and became doge in 1741. Another service has the arms of the Contarini family (fig. 10-8), probably made for Simon Contarini, who married Marietta Zustignan (Giustinian) in 1722.[26] A third service carries the da Lezze arms, likely made for Andrea da Lezze, who was ambassador extraordinary to Milan for Emperor Charles VI.[27]

Shipments of Meissen porcelain left Saxony for all parts of Europe in 1737, the year of the Concordat, signed with Rome, and a year before the wedding of Maria Amalia, eldest daughter of August III, to Charles VII, the new Bourbon king of Naples.[28] The groundwork for these two important events was laid by Cardinal Annibale Albani di St. Clement and Father Ignazio Guarini, and both received impressive gifts of Meissen porcelain in 1736. Cardinal Albani, called "Cardinal St. Clemens" in the contemporary reports, was a nephew of Pope Clement XI and brother of the noted antiquarian, collector, and diplomat, Cardinal Alessandro Albani, who in 1728 presented August II with a mosaic portrait of the Polish-Saxon king, a specialty of the Vatican workshops (see fig. 2-1).[29] In 1736 Annibale Albani received an altar garniture in Meissen porcelain, the first of its kind, now in the Albani Diocese Museum in Urbino, as well as a tea, coffee, and chocolate service for twelve likewise decorated in gold.[30] Father Guarini, who had once been confessor to August III and was one of the Jesuits in Dresden at the time of August's wedding in 1719, received fourteen cane handles, four snuffboxes, and a selection of twenty Meissen chocolate cups.[31] Chocolate was the unofficial national beverage of Italy, where it served as a form of welcome for important visitors and guests, making this an especially appropriate gift.[32]

The Albani altar garniture was well documented at the time of production but only entered the literature beginning in 1979.[33] The porcelain consisted of two apostle figures (Peter and Paul), six four-part candlesticks, a multipart cross with pedestal and a coral corpus, three frames for the mass canon, the foot and pierced cup for the metal bowl of the chalice, two ewers for water and wine, a stand for the ewers, and a bell (figs. 10-9 to 10-11). It was packed with the tea, coffee, and chocolate service and ready for shipment to Rome in April 1736 .[34] At some point a mounted porcelain Ostensorium (monstrance) and Pax were added to the set, the porcelain perhaps Italian and the mounting doubtless Italian as well.[35] Whether the Meissen altar garniture was ever actually consecrated and employed in Rome remains uncertain, but the cardinal presented it to the cathedral in Urbino in 1749. Work on the service began in mid-1735, according to Kändler's work reports, where the commission is referred to as the "Römische Bestellung." The reports also note that parts of the service were based on drawings sent from Rome: "worked again with the greatest effort to complete the large candlestick after the Roman drawing."[36] In July 1737 another altar garniture with the same elements, but with twelve apostle figures, was ordered for the dowager Empress Wilhelmine Amalia, and the models for that service are described as after engravings (see chap. 6). The secular and ecclesiastical designs of the Roman artist and silversmith Giovanni Giardini da Forli, which were engraved by Maximilian Joseph Limpach and published in Prague in 1714 under the title *Disegni Diversi* (figs. 10-12, 10-13), are possibly the sources for some of the vessels from the Meissen altar garniture produced for Albani and for Vienna.[37] Giardini was bronze-founder to Pope Clement XI, to whom the first part of the *Disegni Diversi* is dedicated. Several sheets have the Albani heraldic symbols, but they are drawn in a way that is more unified and compact than on the porcelains, where they are often quite separate from one another.

Oddly enough, no gifts of Meissen porcelain were made to the papal nuncios or the Spanish ambassador at the time of the proxy wedding of Maria Amalia and Charles VII in Dresden in May 1738, though they all visited the Meissen manufactory in the Albrechtsburg castle, a customary stop for visitors of rank to Dresden.[38] The nuncios Bartolomeo Ruspoli and Camillo Paolucci went in April 1737, touring the workrooms and stockrooms at a leisurely pace; Paolucci received a gift of porcelain in 1736.[39] The following April, Pedro Cebrián y Agustín, Count of Fuenclara and the Spanish ambassador extraordinary in Dresden for the wedding, visited Meissen in the entourage of the Saxon royal family who were traveling from Leipzig to Hubertusburg.[40] This was apparently Princess Maria Anna's first visit to the manufactory and the Polish queen's third. At the formal meal held for the occasion, the guests drank from the famous porcelain "Willkomm" cup in the shape of a key before signing the guestbook (fig. 10-14).[41] And finally, in April 1739, the nuncio who officiated at the wedding, Fabrizio Sorbelloni, went to Meissen with the Sicilian ambassador, Azzolino Malaspina.[42] Malaspina presented Sorbelloni with a diamond ring for his role in the wedding, on behalf of the king of Naples, and two other diamonds were presented to the king's ministers, counts Wackerbarth and Brühl.[43] Sorbelloni for his part presented the Saxon royal family and selected ministers with rosaries, fans, and gloves, though he worried that something rare and remarkable should have been selected for the king and queen, "whether it be a picture in tapestry, mosaic, or a bronze or ancient marble, that would garner their esteem, in addition to some particularly beautiful silver reliquary for each."[44]

The first large gift related to the wedding actually went to the Neapolitan king's mother, the ambitious Elizabeth Farnese, second wife of Philip V. As queen of Spain, she sought to keep her family in control of the courts of Savoy and Naples as well as Spain. There are hundreds of pages of documentation for the gift to the queen, because the courier for the porcelains turned out to be a scam artist and imposter who called himself "Don Louis de Moncada et Velasco" but was actually a rogue Frenchman and the wayward nephew of the marquis de Caylus, viceroy of Valencia.[45] Having already embezzeled four million florins from the Spanish ambassador to The Hague, Velasco was wanted nearly everywhere in Europe except apparently in Dresden, where Count von Brühl readily entrusted him with the delivery of the seventeen cases of "priceless porcelain." Velasco set off with the porcelains at the end of June 1738 for the Tuscan port of Livorno (Leghorn), just days before Brühl discovered his mistake. A brisk exchange of letters ensued between Brühl and a network of diplomats and agents across the Continent, and August III immediately wrote to the queen to explain the situation. The hunt for Velasco and the porcelains was intense; wanted notices littered the European capitals and port cities, describing a stylishly dressed young man "of around twenty-four, small,well built, tanned, blond wig, brown eyebrows, blue eyes, able to converse in French, Spanish, and Italian" whose uncle would take responsibility for his debts.[46] Although "Velasco" remained at large for a time (and was even spotted in London a year or two later), the seventeen cases of Meissen porcelain were located in Livorno in late



Fig. 10-9. Crucifix and six candlesticks, ca. 1735–36. Meissen porcelain, gilt-metal, coral. From the altar garniture sent to Cardinal Albani in 1736. Museo Diocesano Albani, Urbino.



Fig. 10-12. Giuseppe Limpach after Giovanni Giardini da Forli. Title page of *Disegni Diversi*, vol. 1 (Prague, 1714). The Metropolitan Museum of Art, New York, Thomas J. Watson Library, 152/G24/Q vol. 1.



Fig. 10-10. Figures of St. Peter and St. Paul, chalice, monstrance, two cruets and stand, ca. 1735–36. Figures, cruets, stand and chalice: Meissen porcelain, gilt-metal; monstrance, probably Italian manufacture, after ca. 1740. From the altar garniture sent to Cardinal Albani in 1736. Museo Diocesano Albani, Urbino.



Fig. 10-13. Giuseppe Limpach after Giovanni Giardini da Forli. Chalice. Engraving. From *Disegni Diversi*, vol. 1 (Prague, 1714): plate 8. The Metropolitan Museum of Art, New York, Thomas J. Watson Library, 152/G24/Q vol. 1.



Fig. 10-11. Three frames (containing pages of the Canon of the Mass), ewer and basin, bell, tray, and holy-water basin, ca. 1735–36. Meissen porcelain. From the altar garniture sent to Cardinal Albani in 1736. Museo Diocesano Albani, Urbino.

August, safe and dry, and they finally arrived in Escorial on November 12, 1738. The queen wrote to express her gratitude and relay the happy wish that her healthy daughter-in-law would quickly deliver her the "gift" of a grandson to continue the dynasty.

According to the packing lists prepared on June 29, 1738, the gift to Spain included thirteen coffee, tea, and chocolate services of varying sizes and designs, one garniture of vases in various colors, three ecuelles, two saucepans, and two covered cups, these last items doubtless for the ritual of the morning toilette, or levée.[47] The fitted boxes for the services were probably made by the widowed *Hoff Futteralmacherin* (court specialist for fitted boxes), Anna Dorothea, who was paid by the factory in 1738 for a number of richly detailed boxes made in 1737.[48] The descriptions of some of the porcelain services are strikingly similar to ones sent to Turin a decade earlier, such as those decorated in gold, or with polychrome chinoiseries, or with applied flowers ("Weiß und mit Jasmin belegt"). In contrast, however, nine of the thirteen services have stands for the teapots, a feature entirely lacking from the earlier gift and a sign that the services sent to Spain were mostly, if not all, newer manufactures.

The services with ground colors may originally have been intended for the interior decoration of the Japanese Palace, which was to have rooms devoted to those colors ("purpur," "gris de lin," "celadon," and "blau"). The huge Japanese Palace project was far from completed when it was abandoned in about 1737, freeing nearly 35,000 pieces of Meissen porcelain for other uses. The garniture of vases, for example ("a fitted case no. 13 with 7 large chimney vases, painted with gold and 'Japanese' figures, namely 1 piece 'gris de lin' [violet], 2. pieces with a celadon glaze, 2. pieces yellow, 2 pieces blue"[49]) probably came from Japanese Palace stock and is a variation on what was sent to the dowager empress of Austria in May 1737 ("7 chimney vases with green, yellow and purple glazes painted with 'Japanese' figures"; see p. 114). Two of the services sent to Spain were specially executed with coats of arms. The whereabouts of the larger service for twelve persons with the Sicilian arms and landscapes is unknown.[50] The other armorial service sent to Spain has survived nearly intact, though it has long been mistakenly associated with the dukes of Parma, even though the armorial is that of Elizabeth Farnese herself (fig. 10-15).[51]

While the Velasco affair unfolded in Dresden, the fourteen-year-old queen of Naples was enjoying her new husband's attentions after a month-long journey from Dresden. She had been accompanied by her crippled older brother, Crown Prince Friedrich Christian, who was traveling incognito as the comte de Lusace (Lausitz), destined for a cure on the island of Ischia off Naples (figs. 10-16, 10-17).[52] The trip to Naples was considered as newsworthy as the Dresden wedding festivities and was well-covered in publications of the day.[53] The pair had skirted Vienna for some reason and crossed onto Italian soil at Palmanova, outside Venice, where they were met by representatives or ambassadors extraordinary of the Italian states and Spain, many bearing gifts and compliments before replacing the Saxon entourage for the next stage of the journey. The Republic of Venice presented the queen with a garden landscape made entirely of glass,[54] as well as an abundance of sweets, rare wines, and candles.[55] Her mother-in-law sent a diamond parure via the duke of Atri.[56] In return, her Venetian host, Antonio Mocenigo, received



Fig. 10-14. "Willkomm" cup in the shape of a key, modeled in 1714. Meissen porcelain. Museum für Kunst und Gewerbe, Hamburg, 1929.264.



Fig. 10-15. Part of a tea, coffee, and chocolate service with the arms of Elizabeth Farnese, Queen of Spain, 1737. Meissen porcelain. Porzellansammlung, Staatliche Kunstsammlungen Dresden, P.E. 1506.

a *boîte à portrait*, framed with diamonds, while his secretary received a diamond ring and the officers were presented with gold snuffboxes, clocks, and short swords, all customary diplomatic gifts.[57] The next brief stop was in Ferrara, where the queen received the key to the city, greetings from the duke of Tuscany, and gifts from the Pope. In return, she presented Cardinal Chigi, the papal nuncio, with a diamond for his services and with a crosier set with gemstones for the Pope. Horace Albani received a *boîte à portrait*. Each stage of the queen's journey and the prince's tour actually required a special selection of gifts for their hosts and attendants, and until 1739, these gifts were exclusively of the traditional sort, in precious materials, not Meissen porcelain.[58]

The queen made her official entry into Naples on July 2 and together with her brother, learned about life in a city and culture that were appealingly foreign.[59] Spanish customs and etiquette were a novelty, Neapolitan hospitality was generous and earthy, and the plague remained a topic of news and concern. The prince was officially welcomed by the king and queen on July 10, receiving from his sister the gift of a cane handle, set with diamonds and amethysts.[60] He witnessed the fabulous set pieces known as *cuccugna* mounted outside the palace and recorded in engravings that occasionally functioned as gifts (fig. 10-18).[61] He missed the nighttime illuminations, however, and the market day on July 28, where the king and queen both received precious gifts, a jeweled writing table for her and a jeweled miniature weathervane for him, which the king promptly stuck in his hat.[62]

On July 11, 1738, the prince embarked for Ischia, thanking the chief of the fleet and the captain of the ship with gold snuffboxes and clocks, and providing cash in the amount of "100 pistoles" for the sailors. On Ischia the local government and the islanders presented him with baskets of game and fruit, candles, and liqueurs. One visitor brought him a gift of "Spanish powder" and eight majolica cups, possibly from the Castelli workshop, which had produced a rare pair of vases that arrived in Dresden in about 1738, presumably in connection with the wedding (fig. 10-19).[63] For the prince's birthday celebration on August 3, his guests from the mainland were rewarded with prizes, including a cane handle, a perfume flask, and, for once, an ecuelle of Meissen porcelain, always termed "porcelaine de Saxe."[64] Still on Ischia in October, the prince received "a beautiful snuff box made of gold, decorated with diamonds, in consideration of the medallions, enamel pieces, and engraved stones," a gift from Duke Giovanni di Noja, who would accompany him to Florence, and one of the prince's pages, Joseph Wilczynski, gave him a handwritten guide to Rome to prepare him for the onward journey.[65]

Every princely Grand Tour required a large staff and many attendants, as well as a comprehensive range of furnishings and supplies to establish a suitable household abroad, even if traveling incognito. Some of the staff and equipment were sent directly to Naples ahead of the prince, including a silver service for twenty-four to thirty persons, a porcelain table service, and sets of table linens and crystal. The prince's porcelain and the "Linge de Zittau," a specialty of the Saxon region of Lausitz, most likely left Vienna for Naples on July 4, 1738, and may have been part of the shipment entrusted to Velasco. Sent from Livorno by sea, a shipwreck ensued

Fig. 10-16. Double portrait of Maria Amalia and Charles VII of Naples. From *Sächs. Hof- und Staats-Calendar* (1739): n.p. (opening illustration). HStA.



Fig. 10-17. Pierre Subleyras. *Crown Prince Friedrich Christian*, 1739. Oil on canvas. Gemäldegalerie Alte Meister, Staatliche Kunstsammlungen Dresden, 3841.





Fig. 10-18. Michele Sorello. *Prospettiva della Prima Macchina de Fuochi*, 1749. Engraving printed on silk with lacework edging. Kupferstich-Kabinett, Staatliche Kunstsammlungen Dresden, Ca 230/1.

and almost all of the porcelains and linens were lost, requiring a replacement service that the prince may have presented to his hosts in Rome.[66] In mid-October 1738, the manufactory reported that the service would not be ready until the following spring, though a number of items were already finished.[67]

The queen kept pestering Wackerbarth about a *plat de ménage* or centerpiece to a table service with the alliance arms of the kingdoms of Saxony/Poland and the Two Sicilies that had been commissioned in 1736; in the correspondence, it is mistakenly called a porcelain table: "a 'Table de Porcellaine' with gueridons, candelabra, and various arms and equivalents, to which the king had introduced them in Saxony, and about which she regaled her husband, and that she also wishes to have this gift as soon as possible."[68] Presenting a complete table service to the king, with linens, glassware, and porcelain all emblazoned with the couple's armorial, was also contained in the protocol for the wedding, where such a gift was described as particularly suited to the Italian taste:

> Sixth Article/Gifts to Present
> We will not mention the Diamond Portraits (Boites à Portrait) which the Ambassador will present to the new Queen on behalf of the King D. Carlos on the occasion



Fig. 10-19. Two-handled vase with cover, ca. 1705–15. Castelli, Antonio Grue. Kunstgewerbemuseum, Staatliche Kunstsammlungen Dresden, 43567.

> of his engagement. I remain silent as well in regards to the present which LL. MM. will give to the Fiancée their Daughter, prompted by their affection and generosity. However, I will in passing mention gifts of a lesser price, which Their Majesties will present to the King of Naples, their son-in-law, which . . . are as sought-after in Italy because of their rarety as are, for example, Polish saddle horses. These gifts include arms and a complete table service consisting of the finest and most beautiful linen, Saxon porcelain, crystal from here or from Bohemia with the coats of arms and the mottoes of the King and Queen of the Two Sicilies. This will also require that these gifts be ordered without delay so that they can be furnished in a timely manner.[69]

The first such table service was actually commissioned by Alexander, Count von Sułkowski, senior minister to August III until eclipsed by Count von Brühl in 1738. This innovative but incomplete service was modeled after silver services, the tureens after the king's own plate. Production of the "Sułkowski" service began in 1735, and the *plat de ménage* for the "Naples" service first appears in the work reports in April 1736.[70] Shortages of wood were cited as one cause for the delay in the porcelains ordered during this time period, and Brühl begged Wackerbarth for the queen's patience and understanding. Hence, when the king's birthday rolled around and a gift of porcelain was desired, Wackerbarth thoughtfully recommended Asian porcelain.[71] The table service for Naples finally arrived in June 1739, to the great pleasure of the king and the queen. It cannot be traced, however, except in the archival reports, unless the three beakers with the alliance arms normally associated with the queen's toilet service are instead from the table service (fig. 10-20).[72] A serving spoon with the king's arms may alternatively represent this or a later table service sent to Naples.[73]

In November 1738 the queen also asked for a replacement for a favorite round porcelain snuffbox with a dolphin on the lid which had broken on her arrival in Naples:

> Her Majesty the Queen made known to me that she would very much like a case [housing] in which to put her pocket watch, one which she could place on a table. If it please Your Excellency to mention a few words of this to the King, I am sure that this small Gallantry would greatly please this worthy Princess. She has also recently broken her favorite snuff box. It is round with a Dolphin in relief on the Lid. She has so grieved for this snuff box that I told her that the loss would soon be replaced. I thought I myself had a similar one at my residence, but having asked my servant, I was mortified to learn that I had given them all away. Thus, Your Excellency would help me to keep my word if She would grant the pleasure of these small attentions to her Daughter the Queen.[74]

The need for Meissen snuffboxes, which were easy and popular gifts (see fig. 1-31), is a leitmotif in the diplomatic correspondence between Wackerbarth and Brühl. Three particular snuffboxes crop up again and again; there are also snuffboxes that arrive damaged and are sent back to Dresden for repair, and a dozen new porcelain snuffboxes were ordered ahead of time, as stock, to meet the prince in Venice.[75]

The crown prince left Naples for Rome in mid-November 1738, where he stayed in the Palazzo Albani, in the Piazza dell Quatro Fontane, as the guest of the cardinals Annibale and Alessandro Albani and their widowed sister-in-law, Teresa Albani (née Borromei), who had been married to Carlo Albani.[76] Tied to a somewhat rigid schedule, the prince nonetheless enjoyed the wonders of the city and its churches.[77] The Pope welcomed him to Rome with the customary gift of foodstuffs and wines delivered in 100 "Portate."[78] His formal audience at the Quirinale Palace on November 26 was problematic since the prince was still traveling incognito, and protocol was again an issue with the presentation of the *Rose d'Or* to the prince on behalf of his mother on Christmas Eve 1738.[79] Some of the records for the production of this bejeweled bouquet in gold survive in the Vatican archives, and the object itself was left by the queen to the Cathedral in Crakow, where it remains today (fig. 10-21).[80] In return, the mostly bedridden pontiff received dozens of bottles of the sweet Hungarian wine so favored by the Saxon royal family which seemed to be a remedy for his gout.[81]



Fig. 10-20. Beaker with the arms of Saxony/Poland and Naples/Sicily, ca. 1737–40 Meissen porcelain. Malcolm D. Gutter Collection.

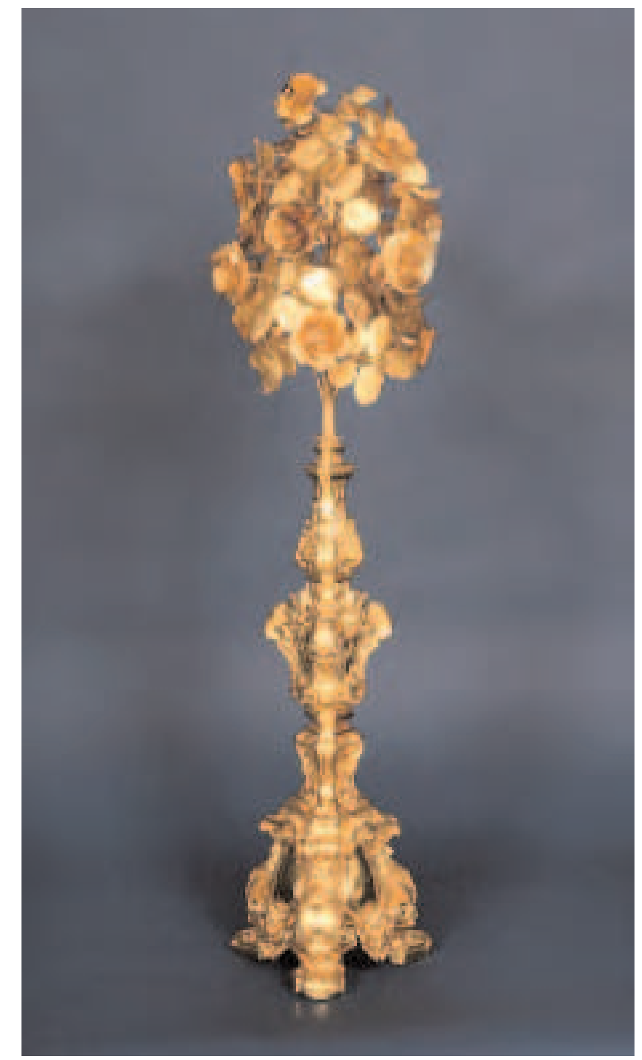


Fig. 10-21. Blessed Order of the *Rose d'Or*, ca. 1738. Gold, silver, precious gems. Wawel Cathedral, Crakow.

The pious young prince received countless reliquaries which were later installed in the chapel of his Dresden residence, the Taschenberg Palace.[82] In one instance, he wished to reciprocate by redirecting a porcelain gift for one person to another, but Brühl reminded him that reliquaries are sometimes fake and their value not always on a par with porcelain.[83] A reliquary in the form of a bronze reduction of the seated figure of St. Peter in the Vatican represents one sort of devotional object presented to the prince in Rome (fig. 10-22).[84] The Pope also presented the prince with a beautiful lapis lazuli rosary.[85] According to documentation in the Vatican archives, he received as well two tapestry portraits of Mary Magdalene and St. Cecelia, another Roman specialty.[86] These have been lost but a rare silk portrait of his grandfather survives and was in all likelihood a gift to the Saxon court (fig. 10-23).[87] The Albani were careful to expose the prince to the greatness of classical Rome too, presenting him with eighteen volumes of engravings of "ancient and modern Rome"[88] as well as a section of mosaic from Hadrian's Villa set into a marble tabletop[89] (fig. 10-24) and a life-size antique figure of a gladiator (height 62.4 in. [116 cm]; fig. 10-25).[90] The prince's reciprocal gifts may have included a relic of St. John of Nepomuk, who had been confessor to the queen of Bohemia and was beatified by Pope Innocent XIII in 1729.[91] He also presented Teresa Albani with various porcelain vases for her birthday in January, and her son with a mounted porcelain snuffbox for his birthday the following month.[92]

The crown prince spent nearly a year in Rome (November 18, 1738–October 13, 1739). Before leaving for Venice, he was obligated to thank the Albani family for their extraordinary hospitality and generosity by means of a suitably large and important gift and to present gifts to a list of key persons:

> Msgr. the Royal Prince's extended stay in Rome requires me to mention to Your Excellency the gifts which His Royal Highness will be obliged to furnish.

Fig. 10-22. Reliquary after the statue of St. Peter in the church of San Giovanni in Laterano, Rome, ca. 1738. Silver, partly gilt. Kathedrale Dresden, Domschatzkammer St. Petri Bautzen.



> After having spent almost a full year in a House, His Majesty's gifts must accordingly be more considerable. I here attach a List of them. The number of those who endeavor to oblige the Prince in different ways increases each day, and I know that the King does not wish to be parsimonious in such a situation. This is why I believe that it will be economical if instead of watches and snuff boxes of gold, I also had in hand a few Porcelain Snuff Boxes or some Tea, Chocolate, or Coffee Services. Mons: the Cardinal also suggested that I supply myself with gold and silver medallions since they are more honorable than silver coins. I recommend to your Excellency that I obtain a good provision of them as soon as possible because of the Quarantines, the voyage to Naples having stripped me of every similar item I had.[93]

The king had no objections, so a number of traditional gifts were quickly prepared and sent to Rome in June 1739 for Wackerbarth to distribute as he wished.[94] A gift of porcelain and medals for Annibale Albani was already under consideration in December 1738, not least because the cardinal was quite open about his wishes and preferences.[95] Two slightly different lists were prepared for the porcelains sent to Rome, both dated March 26, 1739.[96] Judging by these lists, the gift was essentially composed of objects or models that were either in stock or in production. Nearly three dozen figures were indicated, some being secular cabinet pieces or table decorations, others devotional figures for an altar or chapel. Three of the figures were over a foot tall: the Peter and Paul and the standing figure of August III in classical armor modeled by Kändler in August 1736 (see fig. 1-35). Some of the objects are quite recognizable types: the liturgical vessels, two figures of Mary on the globe, three harlequins with tankards, a monkey teapot, and baskets with masks at the handles. The object described as "one blue jug with his Majesty the King's portrait in white" (1. blauer Tisch-Krug, worauf das hochstens Königs-Portrait, weiß) may have been one of the rare tinted pieces produced at Meissen, akin to the tankard, now in the Porzellansammlung, Staatliche Kunstsammlungen Dresden, with a pale blue paste and the portrait of August II in relief in white porcelain (fig. 10-26).[97]

Apparently the porcelains destined for Rome arrived intact, except for one cover broken or missing. Cardinal Albani wished to have this element replaced, so Wackerbarth sent drawings in order to provide the manufactory with models to work from.[98] Meanwhile, the shipment with the medals for Annibale Albani was dispatched, which included as well three rings (figs. 10-27, 10-28).[99] Three replacement covers were sent to Rome in



Fig. 10-23. *Portrait of August II*, ca. 1725–30. Silk tapestry. Probably woven in the Vatican workshops, Rome. Private collection.

Fig. 10-24. Tabletop with mosaic fragment from Hadrian's Villa, presented in 1739. Marble; ancient tesserae. Skulpturensammlung, Staatliche Kunstsammlungen Dresden, AB 198.





Fig. 10-25. Antique figure of a gladiator, n.d. Marble. Skulpturensammlung, Staatliche Kunstsammlungen Dresden, Hm97.

early August together with copies of the drawings used to prepare them in the hopes of a match.[100] A table service was presented to one of the cardinals as well, perhaps the prince's service as there is no mention of a table service in the shipping lists with the Albani gifts, and later, when the prince was leaving Venice for Vienna, there was much back and forth in the diplomatic correspondence about the urgent need for a porcelain table service to allow the prince to entertain guests there.[101]

The crown prince's journey to Venice was made more difficult because he traveled with the bare minimum while the rest of his possessions and unnecessary staff went on ahead, probably due to quarantine. After several short sightseeing stops, his brief stay in Florence in November in the house of Marquis Roberto Capponi was probably quite restful. The prince was escorted into Florence by the viceroy, Prince de Craon; Emanuel Count Richecourt, plenipotentiary of Grand Duke Francis Stephen; and Senator Marquis Carlo Ginori and other senators and knights who met him at the Villa dell Ambrogiana in Montelupo Fiorentino.[102] In the city, he spent several days in the ducal collections, examining them in detail; he noted in particular the ivories carved by a Saxon duke of the Ernestine branch.[103] In his diaries he mentions the Asian porcelains as well, but oddly does not mention the early Meissen that either came to Florence in 1717 with the widowed electress Palatine, born Anna Maria Luisa de' Medici, or was owned by her brother, the last Medici duke, Gian

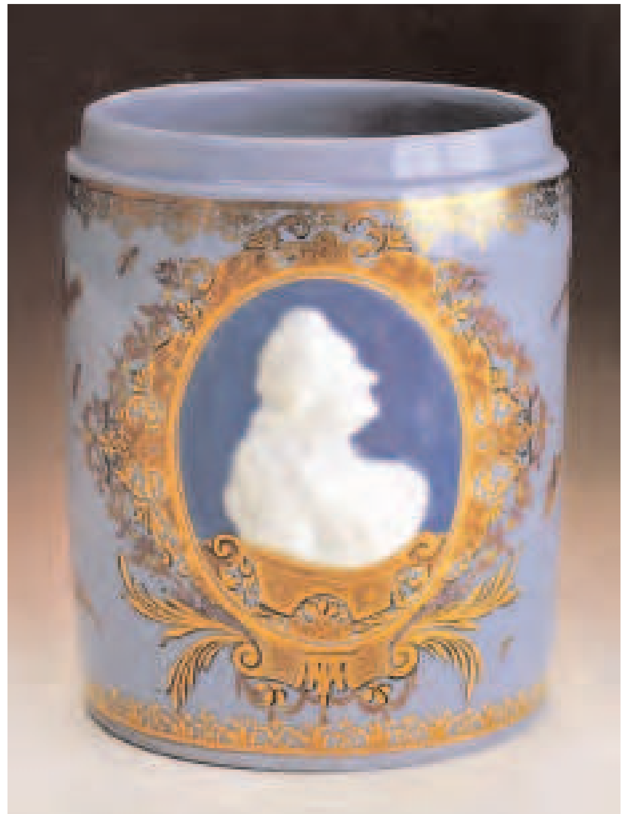


Fig. 10-26. Tankard with relief portrait of August II, ca. 1725–30. Meissen porcelain. Porzellansammlung, Staatliche Kunstsammlungen Dresden, PE 1482.

Gastone.[104] In contrast, the prince recorded his impressions of the porcelain brought to him by Carlo Ginori, owner of the newly established manufactory in Doccia near Sesto Fiorentino, where the factory is based today:

> The Cardinal de Richecourt, Senator Ginnori and the…of Brettwitz dined at my home. Senator Ginori showed us some of his porcelain pieces which, according to him, must be…in the hottest fire, but it does not seem too beautiful to me because at present, it is quite true that he only began it at mid-year.[105]

The dowager electress, Anna Maria Luisa de' Medici, personally showed him the famous family jewels and later described him as "singularly virtuous, so gentle and gracious, that it arouses one's esteem, and love," further commenting "I was sorry that my absence caused me to have so little time with him and that he couldn't stay longer in Tuscany, as everyone would have liked."[106]

The prince was naturally fascinated by the Opificio delle pietre dure, and, like his father and grandfather before him, he received a tabletop and a plaque with a scene of the Annunciation and Wackerbarth received a table clock.[107] None of the objects can be identified in Dresden today, though a handful of pietre-dure plaques survive, some from Florence (fig. 10-29) and others from the Prague workshop established by Rudolf II.[108] Complicating matters, there is also evidence for the purchase of some pietre-dure panels in 1702, and a tabletop was purchased as well in 1729.[109] Of the twenty-nine marble and hardstone tabletops employed in the Dresden picture gallery in 1726, three were Florentine pietre-dure work.[110] The only tabletop to survive is presumed to be the one presented to the prince's grandfather on his Grand Tour, though his father received one as well in May 1712 (fig. 10-30).[111] The presentation of the pietre-dure gifts to Friedrich Christian was made on behalf of the ever-absent grand duke by the Prince de Craon who received in return a Meissen snuffbox; his wife also received porcelain, and the other men in the room were given either porcelains or diamond rings.[112]

The Meissen porcelain for the Albani family actually met the prince in Florence, and with their departure for Venice imminent, Wackerbarth appropriated nearly two dozen figures, two snuffboxes, and an ecuelle to be used as gifts in Florence and possibly beyond.[113] The list of gift recipients runs to more than forty-five names, the most important receiving porcelain originally destined for Rome. Prince de Craon, for example, received a Meissen "pieta," a group with putti and a mounted snuffbox, while a vase and mounted snuffbox went to Count Richecourt, and many of the others received porcelain figures, including Father Ascanio who was given a figure of Christ with St. John and a St. Teresa.[114] Though the prince's host, Marquis Capponi, is listed as receiving a golden clock, another document says his gift was two golden seals.

Neither the prince's father nor his grandfather had traveled to Rome and Naples, but both had enjoyed carnival in Venice; his father actually made four separate visits during his European odyssey. By tradition, the Venetian senate provided important visitors with four attendents, known as "deputes," from leading Venetian families to serve as escorts, companions, and guides. The prince's visit was recognized by a dedication in the *Forestiere Illuminato* published in 1740 (fig. 10-31). These representatives of the city were known as "deputes." In a scene recorded by Pietro Longhi, Prince Friedrich Christian was met at the border of the republic by the four sons of Venice who would act as his deputes (fig. 10-32): Zuan Alvise I Mocenigo, Giulio Contarini, Piero Correr, and Andrea Querini.[115] His father and grandfather had been attended by men from some of the same families.[116] In a personal report, Giulio Contarini wrote:

> Our office's first duty was to show the Prince, in the name of the republic, the warmest welcome, worthy of one of such high standing, which we did. It was my duty to express to him in the most effusive terms the Republic's pleasure at his arrival, which was increased by the grateful memory of having welcomed other times, under the same name [ie. incognito] of the Count of Lusazia, the august person of his Majesty his father, in this city, and more recently, for having demonstrated openly what an honor it was to have the Queen of Sicily, his sister, pass through these public states last year; adding finally that it was our charge to wait on His Majesty in a manner that reflected this long-standing friendship, and the Senate's highest esteem for the august House of Saxony, thus we neglected nothing in paying him our most scrupulous attention.[117]

The prince naturally received the customary Venetian gift of foodstuffs, wine, and glass, as had his sister and father.[118] Unusually, his hosts complained that the prince was at the mercy of his chamberlain, Wackerbarth, whom they found to be overbearing and meddlesome.[119]

More Meissen armorial services decidedly went to Venice than anywhere else in Europe, and most were tokens of gratitude or friendship to the noble Venetian families who hosted or in some way aided the Saxon princes during their stays.[120] The circle of families was very small, and many were related by marriage. According to the armorial evidence, each of the four deputes received Meissen tea, coffee, and chocolate services, as did some of their spouses or their families. The "Contarini" service incorporating three fleurs-de-lis was made for Giulio Contarini,[121] of the branch San Benetto al traghetto, who married Eleonora Morosini in the 1740s, another family with armorial services (figs. 10-33, 10-34).[122] The same models were used for the "Querini" service made for Andrea Querini[123] who married Elena Mocenigo in 1732, and for the service sent to Kassel around the same time (see fig. 11-12). Another member of the Querini family, Maria Querini, married Piero Correr[124] in 1733, of the Santa Fosca branch of the family, who was later an ambassador to Vienna and had an audience in Dresden in 1754. His service survives intact (fig. 10-35). The fourth depute, Zuan Alvise I Mocenigo,[125] belonged to a family with multiple branches and six doges; the "Mocenigo" service presumed to be his is

Fig. 10-27. Heinrich Paul Groskurt. Medal issued on the death of August II, 1733. Gold. Münzkabinett, Staatliche Kunstsammlungen Dresden, 3638.



Fig. 10-28. Christian Wermuth. Medal issued on the coronation of August II as king of Poland, 1697. Gilt-bronze. Münzkabinett, Staatliche Kunstsammlungen Dresden, 7710.



Fig. 10-29. Plaque made in the ducal workshops in Florence, before 1748. Pietre dure. Grünes Gewölbe, Staatliche Kunstsammlungen Dresden, III 57.



Fig. 10-30. Tabletop made in the ducal workshops in Florence, late 17th century. Pietre dure. Dresden, Staatliche Kunstsammlungen, Grünes Gewölbe, Staatliche Kunstsammlungen Dresden, III 250.





Fig. 10-31. Giovanni Battista Albrizzi. *View of Venice*, 1740. Engraving. From *Forestiere illuminato*... (Venice, 1740). Dedicated to Crown Prince Friedrich Christian of Saxony. The New York Public Library, Astor, Lenox and Tilden Foundations.



Fig. 10-32. Pietro Longhi. *Reception of Crown Prince Friedrich Christian at the Border of the Republic of Venice*, 1739. Oil on canvas. Royal Castle, Warsaw, FC-ZKW/1130.



Fig. 10-33. Tea, coffee, and chocolate service with the arms of the Contarini family, ca. 1740. Meissen porcelain. Bayerisches Nationalmuseum, Munich, Ernst Schneider Collection, ES 566-574 and 577-579.

represented by a saucer in the Hoffmeister Collection in the Museum für Kunst und Gewerbe in Hamburg.[126] He was from the San Samuel branch of the family and married Bianca Moresini in 1737. Another prominent member, Alvise IV Mocenigo, from the San Stae branch of the family, married Pisana Corner in 1739 and was ambassador to Rome, France, and Naples before becoming doge in 1763. The impressive Meissen gift made to the couple who were in essence the prince's hosts has the alliance arms of Mocenigo and Corner and scenes of the battle of Lepanto, celebrating the victory over the Turks during the reign of Doge Alvise I Mocenigo (r. 1570–77) (figs. 10-36 to 10-38a,b).[127] The prince's entourage was so large that he actually resided in a palace owned by the Foscari family, which may explain the Meissen service with the arms of that family (fig. 10-39).[128]

The decoration of the services sent to Venice has not as yet been the subject of comprehensive study. In essence, the armorials were blended with standard factory decoration, either characteristic chinoiserie decoration of the 1720s or landscapes and seascapes introduced in the 1730s that for the most part copied engravings owned by the manufactory. The saucers were treated like small canvases in circular gilt frames, whereas the painting on the cylindrical vessels generally runs seamlessly around the piece. A low horizon line is common to these miniature paintings and allows room for the coats of arms to hover above. Some of the landscapes can be linked to engravings by Melchior Küsel after Johann Wilhelm Baur and Johann Elias Ridinger, while the scenes of battle and of soldiers off the field are typical of the Rugendas family subject matter.[129]



Fig. 10-34. Teapot stand with arms of the Morosini family, ca. 1740. Meissen porcelain. Bayerisches Nationalmuseum, Munich, Ernst Schneider Collection, ES 962.

Fig. 10-35. Tea, coffee, and chocolate service with the arms of the Correr family, in its original fitted box, ca. 1740. Meissen porcelain. Sotheby's, London.





Fig. 10-36. Tea, coffee, and chocolate service with the arms of Mocenigo-Corner, 1740. Meissen porcelain. Private collection.





Fig. 10-38a. Vase with the arms of Mocenigo-Corner, 1740. Meissen porcelain. Possibly painted by Bonaventura Gottlieb Hauer. Private collection.

Fig. 10-37. Pair of covered vases with the arms of Mocenigo-Corner, 1740. Meissen porcelain. Possibly painted by Bonaventura Gottlieb Hauer. Private collection.

A clear demonstration of the importance of the Mocenigo family, their gift included a garniture of large vases with paintings probably executed by the talented Bonaventura Gottlieb Hauer, whose signature appears on several parts of the tea, coffee, and chocolate service. The extraordinary ornamental frames surrounding the paintings, in blue, orange, and purple, with a touch of yellow enamel and gold, are without precedent and seem specially designed to suit a perceived Venetian taste. The Saxon agent in Venice occasionally handled orders for fabrics and dresses for members of the court in Dresden, which brought colorful patterned Venetian textiles to Dresden.[130] When the Mocenigo/Corner arms were sent to Dresden in February 1740, the design, whether drawn or engraved, was doubtless handcolored and may have included some form of ornamental mantling which influenced the appearance of the cartouches. Unfortunately this design has disappeared.

When the prince left Venice, he presented each of his four deputes with a *boîte à portrait*, as had his father, who was forced to follow the model of the extravagant prince of Bavaria.[131] There was no sweeping presentation of gifts as had occurred in Florence, however, though clearly there would shortly be armorial porcelain services from Meissen. Laura Querini, sister of the prince's depute Piero Correr, was among the many Venetians who came to bid adieu to the prince. While there, she lost a valu-



Fig. 10- 39. Bowl with the arms of the Foscari family, ca. 1740. Meissen porcelain. Private collection.



Fig. 10-40. Cup and saucer with the arms of the Capello family, 1743. Meissen porcelain. Museum für Kunst und Gewerbe, Hamburg, Hoffmeister Collection 326.

able diamond, and, with the king's approval, a gift of equal value was made to compensate for her loss.[132]

Some other Venetian services can be traced and documented. The service with the Capello arms was doubtless presented to the incoming Venetian ambassador to England, Piero Andrea Capello,[133] who stopped in Dresden in late January 1744, en route to Hanover with his young second wife, Eleonora Collato, whom he had married in Vienna the previous year (fig. 10-40). Arriving on January 21, the couple enjoyed the papal nuncio's loge at the opera and used his carriage and horses as well as those of Count von Brühl. Capello had an audience with the king on January 23, followed by dinner with the crown prince, whom he must have met in Venice or Vienna, and he and his wife had an audience with the queen.[134] Capello's intention to pass through Saxony was announced by the Saxon ambassador to Vienna, Heinrich, Count von Bünau, in December 1743, and this is the year painted onto a wooden signpost on a cup from the service, which may or may not commemorate the date of his wedding.[135]

For other Venetian services, the dating is hard to pinpoint, and the reason for the gift is guesswork, though the recipient can generally be identified or suggested.[136] The service with the Pisani-Corner arms, for example, was made for Vicenzo Pisani and Lugrezia Corner, who were married in 1745.[137] The "Cavalli" service was probably made for Giacomo Cavalli, from the San Vidal branch of this family from Verona.[138] The "Diedo" service was probably made for Antonio Diedo, a diplomat in Paris and Vienna, of the Santa Fosca branch.[139] The "Gradenigo" service was perhaps made for Gerolamo Gradenigo, of the Santa Giustina branch, a family with three doges, though it is possible that it was made for Gerolamo's brother Piero or for Vincenzo II Gradenigo of the San Pantalon branch, who married Daria Soranzo in 1721 and was a senator named inquisitor in 1731 (fig. 10-41).[140] The "Tiepolo" service with the unusual violot monochrome chinoiseries could have been made for Lorenzo Tiepolo, who was ambassador to Vienna, France, and Rome, or for his nephew, Francesco, who married Cornelia Mocenigo in 1721 and was an inquisitor.[141] The "Giustinian" service was probably made for one of three brothers (Zuanne, Alvise, or Marco), or for Almoro Giustinian, a member of the San Vidal branch, who married Benedetta Dolfin in 1714.[142]

Rather overlooked by specialists and collectors is the Meissen table service with the arms of Don Luigi Reggio e Branciforte, usually referred to as the prince of Campoflorido.[143] A service comprised of standard factory models with scattered Asian-style bouquets against a white ground, it includes remarkable, oversized armorials on the largest pieces of the service which are painted against a red ermine-lined cloak and have the Order of St. Januarius.[144] Until now, the arms have been erroneously cited as "Mauro d'Aversa," which has obscured the history of the service. Campoflorido was the Spanish ambassador to Venice at the time of the



Fig. 10-41. Tea caddy with the arms of the Gradenigo family, ca. 1740. Meissen porcelain. Malcolm D. Gutter Collection.

Fig. 10-42. *Glocken,* or domed cover, with arms of the Campoflorido family, ca. 1741. Meissen porcelain, metal knob. Museum für Kunst und Gewerbe, Hamburg, Hoffmeister Collection 373.



Fig. 10-43. Tureen with the arms of the Campoflorido family, ca. 1740. Meissen porcelain. Collection of Michele Beiny Harkins, New York.



crown prince's visit in 1740. He was later posted to France, where the duc de Luynes observed the Meissen service in use at a dinner in 1745 in Campoflorido's residence in Paris, remarking particularly on the "cloches," the domed bell-shaped covers for the serving dishes, called *Glocken* in German (sometimes *Tischglocken* or *Warmeglocken*; fig. 10-42):

> There were two occasions for this meal: the happy delivery of a baby by the Queen of Two Sicilies (even though some time has passed, Mr. de Campoflorido had not given a meal since); the other occasion the birth of Mme Infanté, who was born the 14th of this month. We noted a very beautiful porcelain service which was used at both tables; it displayed the coat of arms of the ambassador; it seemed quite substantial; there are even covers to go over the plates. The Royal Prince of Poland, on his way to see his sister in Naples, passed through Venice, and was well-received by Mr. de Campoflorido. He (the Prince of Poland) gave him (Mr. de Campoflorido) a gift and has added to it since then. M. the Ambassador, desiring a few more pieces, had sent money to Dresden. The King of Poland, however, after finding out that it was for him, commanded that his money be sent back to him and that he be sent the porcelain he desired.[145]

As told by de Luynes, the gift was a token of appreciation for Campoflorido's hospitality to the crown prince on his passage through the Veneto. The service must have been ordered by January 1740, when the Saxon agent in Venice wrote to Brühl: "Besides, I did not neglect to mention to Mr. the Prince of Campoflorido that the porcelain will be completed by next February. He was very pleased, and asked me to thank Your Excellency."[146] Yet in December, Brühl wrote to Villio, the king's perennial agent in Venice (posted 1712–63), requesting another rendering of the Spanish ambassador's arms to replace the model that had been lost: "you may have Prince Campoflorido's Arms. Would you please send them to me since the drawing which was done of them at the Porcelain factory has been lost."[147] The service does not appear in the manufactory work reports until June 1741, an indication that it was chiefly fashioned from existing models.[148] The additions cited by Luynes, which were commissioned by Campoflorido but presented to him as a gift from the king, were new models, and these appear in the work reports in 1745 and 1746.[149] Johann Friedrich Eberlein's centerpiece as described ("1 Plat de Menage for the Spanish Ambassador, of the three graces under a tree which supports the shell, not yet completed however") is recognizable as a model later adapted for the centerpiece made for the wedding of

Marie-Josèphe to the dauphin in 1747.[150] Peter Reinicke's new tureen was clearly an updated version of the model used for the first delivery (fig. 10-43), raised up on feet and with molded ornament on the cover, though retaining the artichoke motif: "Fully completed the tureen for the Spanish ambassador already underway, namely the cover with two escutcheons with ornaments and artichoke leaves, the bottom part with 'Quadronen', two handles and two feet of French-style ornament."[151]

Another Spanish ambassador extraordinary, Cristóbal Gregorio Portocarrero, count of Montijo, visited Dresden in June/July and November 1741, on his way to and from the elections in Frankfurt. Following his audience with August III on June 16, he returned to his lodgings and found them filled with an astonishing gift of porcelain from the king.[152] According to a report in the Dresden court calendar:

> He then went home, and kept the Master of Ceremonies there with him at the table. When they stood up and went together from the dining room into his room, he was most pleasantly surprised as he found there the whole floor covered with a complete table service for thirty persons, of exceptionally beautiful Saxon porcelain, not to mention all the tables and cupboards were covered with coffee, tea, and chocolate sets and mantlepiece vases, and with the most precious local porcelain painted in the miniature manner in various ways and richly gilded. This royal present aroused in the same person a sense of perfect pleasure, not so much on account of the value, which ran to several thousand Reichstaler but rather because he is such a great connoisseur and exceptional lover of porcelain, and is furthermore wont to prefer our Saxon porcelain to any other kind in the world.[153]

Nearly the same presentation was made to the French ambassador, Charles-Louis-Auguste Fouquet, comte de Belle-Isle, in April of that year:

> When he went into his room, he found the royal gift there before him, which consisted of the finest…porcelain in a number of carrying baskets. Amongst the porcelain was a coffee set and a tea set, the one yellow and with glorious miniature painting, the other gilded all over and with the most artful figure painting. In addition to these there were also a variety of mantelpiece garnitures with vases, animals, and birds. But the finest was a complete dining service of our local porcelain, which had been produced in the taste of the old Japanese porcelain, all the pieces together amounting to several thousand Reichstaler, on account of which the Herr Marschall expressed his most heartfelt pleasure to the royal master of ceremonies in a variety of ways, before leaving at seven o'clock the following day for Silesia with his entourage.[154]

Both men stopped at the Meissen manufactory on July 28 accompanied by the ambassadors of France, Sweden, and Bavaria.[155]

Obviously it was problematic to present such a large and fragile gift at a formal audience, where something small, in gold, set with gemstones, was by tradition the norm and easily done. The ambassador's absence from his rooms during the audience allowed time for the delivery and arrangement of the porcelain display that met him on his return, which may or may not have been a surprise but was surely a dramatic moment. Imagine finding a complete porcelain table service, multiple services for chocolate, tea, and coffee, and a garniture of vases laid out in baskets or placed on every available surface in the room. These are the only two recorded episodes of this type of porcelain presentation, though there were probably many others.

Further shipments of gifts for Rome and Naples left Dresden between 1743 and 1747, all of them passing for political reasons through Venetian territory despite the inconvenience of the quarantine restrictions and multiple passports.They left generous paper trails, which are enlightening as well as amusing. In March 1743 Brühl wrote to alert Villio that he would be required to provide cash and a line of credit to the two miners from Saxony accompanying Tiefftrunck, the shipper who was in charge of the items coming to Italy:

> Two miners from our mines, Beyer and Biese, are going to Rome with the court shipper, Tiefftrunck, who is charged with transporting the Goods destined for the Court of Naples. These miners need some money in Venice, so I pray you, Sir, to supply them with enough to enable them to continue their voyage to Rome, and to put it on an account. I will be sure to reimburse you here, the moment I know the total amount that you will have advanced to them.[156]

The miners were destined for Rome, and another man, Andrea Ré, who was courier for the shipment bound for Naples, would meet them in Venice after stopping with Tiefftrunck in Vienna to rest the horses and deliver porcelains to the celebrated general, Ludwig Andreas von Khevenhüller.[157] Villio, who was prone to worry and complain, was especially jittery about the arrival of the couriers and his subsequent responsibilities. He wrote to Brühl almost daily to update him and express various concerns. The couriers were required to be quarantined in Pontebba before continuing their journey, and the security of the shipments during this period of time was an issue.[158] To handle the problem of the cash needed by the couriers, Villio pawned his silver service, demonstrating a probably common secondary use of the plate supplied to members of the diplomatic corps, ostensibly for entertaining.[159]

The Roman chronicle *Diario ordinario* for May 18, 1743, reported:

> Sunday morning the most excellent Signor Cardinal Annibale Albani San Clemente, Protector of the Kingdom of Poland, went to [the Palazzo del] Quirinale to present to The Holiness of Our Lord [Benedict XIV] a most beautiful gift sent here by the Majesty of the King of Poland to His Holiness himself, consisting of three very refined services for chocolate, tea and coffee of the finest Saxon porcelain with gold borders and with the arms of his Beatitude, who received it with special pleasure; and in connection with the giving of this gift, being from the Kingdom [of Poland] came two Polish miners in gold and silver [costumes], who were also presented at the same time to the Holy Father, who had the kind condescension to allow them to kiss his feet in the garden of the Quirinale where he was taking a walk.[160]

While hard to imagine that two legitimate (and probably Protestant) miners from Saxony would be dispatched from Dresden to present Meissen porcelain to the Pope, there is an underlying story that in no way diminishes the charm of the scenario. The miners were actually destined for Civitavecchia, in order to advise the papal state on the viability of the mines there.[161] The mining industry was the backbone of the Saxon economy, and the expertise of the Saxon miners was apt compensation for the Roman mosaic and stoneworking technology introduced in Dresden in conjunction with the construction of the Catholic court church (Hofkirche) beginning in 1738.[162] The miners were described as dressed in silver and gold, which means they were outfitted in fancy versions of the miners' regular garb. These were probably two of the costumes produced for the Festival of Saturn mounted for the wedding of 1719 (figs. 10-44 to 10-47).[163] They were reused during carnival and state celebrations, including, for example, the miners' parade held in 1739.[164] The porcelain the miners delivered to the Pope was in fact a single tea, coffee, and chocolate service, the largest piece decorated with a rendering of the Hofkirche as it would look when the spire was finished ten years later, based upon an engraving by Lorenzo Zucchi, 1740, after Gaetano Chiaveri (figs. 10-48, 10-49).[165] A sort of visual report on the progress of the building, the service and its delivery were convincing demonstrations of Saxony's native industries.[166] It also symbolized the progress of the Catholic faith in a Protestant land. The delivery was made in the garden of the Pope's preferred residence, coinciding with the completion of Ferdinando Fuga's "Coffee House," a *palazzino* built for Benedict XIV as a retreat and place for receiving visitors (fig. 10-50).

Meanwhile, Andrea Ré was on his way to Naples with the gifts for the king and queen to celebrate the birth of a daughter, possibly their first child.[167] These may have included the maternity bed and accessories that the crown prince was shown by his mother in Dresden on his return from Italy in 1740.[168] The Saxon ambassador, Giuseppe Salvatico, who was permitted to view the gift, mentioned that it included porcelain:

> This sovereign wished me to see each Piece of the Final Products, which arrived here yesterday, with the exception of the embroidered dress. I had the occasion to admire both the Porcelain Pieces and the Arms which are absolutely worthy of the Monarch who sent them and of he who received them. The watches are especially superb, both for their innovation and for their workmanship which is, may I say, of exquisite taste. Next, His Majesty showed me a case containing the magnificent gift which this Sovereign gave to the Queen his Wife, consisting of a set of very beautiful, pink-colored Diamonds, with a cross, earrings, and a bodkin. His Majesty the King did not disclose the price to me, but the Parisian Merchant who sold it assured me that it had taken him twenty years to put together such a unique assortment of stones.[169]

The shipper Tiefftrunck was paid for the return journey (after some back-and-forth between Naples and Dresden, as was routine) and before his departure for Dresden, the courier Andrea Ré knelt before the queen and was allowed to kiss her hand: "As soon as Her Majesty the Queen has completed forty days of bedrest,Your Majesty's Servant André Ré will have the honnor of waiting upon this Sovereign, so that he may, upon his return to Dresden, report having seen her completely restored to health."[170] Apparently an affable young man, he lingered a few days in Naples to witness the events surrounding the baptism before returning to Dresden with gifts of paintings and "curiosities" from Naples, as noted in the Dresden court calendar for August 19, 1743.[171]

In 1743 an ambitious series of busts of the saints went into production at Meissen for Annibale Albani. Presumably a special commission that was nonetheless presented to the cardinal as a gift, the busts were certainly

Fig. 10-44. Christian Ehrenfried Kayser. Courtier in a gold-miner's costume for the festival of mining held at the Plauenschen Grund, September 28, 1719. Watercolor and gouache. Kupferstich-Kabinett, Staatliche Kunstsammlungen Dresden, Ca99, plate 2.



Fig. 10-45. Christian Ehrenfried Kayser. Courtier in a silver-miner's costume for the festival of mining held at the Plauenschen Grund, September 28, 1719. Watercolor and gouache. Kupferstich-Kabinett, Staatliche Kunstsammlungen Dresden, Ca99, plate 3.





Fig. 10-46. Andrea Zucchi after Carl Heinrich Jacob Fehling. The illumination at the Saturn Festival of September 26, 1719. Engraving. Kupferstich-Kabinett, Staatliche Kunstsammlungen Dresden, A 153250 (folio Ca201, Bl. 20).



Fig. 10-47. Oluf Wif. Medal commemorating the Saturn Festival of September 26, 1719. Silver. Munzkabinett, Staatliche Kunstsammlungen Dresden, 1949.

Fig. 10-48. Coffeepot, sugar box, teabowl and saucer, and teapot stand with the arms of Pope Benedict XIV, ca. 1741–43. Meissen porcelain. Historisches Museum, Bamberg, Ludwig Collection, no. 147.



Fig. 10-49. Lorenzo Zucchi after Gaetano Chiaveri. Design for the façade of the Hofkirche, Dresden, 1740. Engraving. Kupferstich-Kabinett, Staatliche Kunstsammlungen Dresden, KK B 784,4.





Fig. 10-50. Giovanni Paolo Panini. *King of Naples Visiting Pope Benedict XIV*, 1746. Oil on canvas. Museo e Gallerie Nazionali di Capodimonte, Naples, Quntavalle no. 208.



Fig. 10-51. Bust of a female saint, possibly St. Theresa of Avila or St. Catherine of Siena, probably after Melchior Caffa, 1743–44. Meissen porcelain. Porzellansammlung, Staatliche Kunstsammlungen Dresden, P.E. 243.



Fig. 10-52. Bust of the Mater Dolorosa or a female saint, 1743–44. Meissen porcelain. Private collection.



Fig. 10-55a. Giovanni Francesco Arrighi. Reliquary bust of Saint Urban, 1706. Silver. Apiro, Church of St. Urban.

in Rome by May 1745 when a little "re-gifting" took place, according to the *Diario ordinario*:

> In commemoration, then, of the absolutely total consolation experienced by Signor Cardinal Albani for having received the Most Holy Pontif in his Archepiscopal Palace, in addition has made to him [the Pope] the present of a devotional bust representing Saint Francis de Sales in Saxon porcelain, a writing desk with its inkstand, sand box, and a little bell, placed on a tray beautifully ornamented with little landscapes and flowers of the same type of porcelain, and two snuffboxes similarly set in gold, and he [Albani] has had placed in the above mentioned room where His Holiness took lunch, in perpetual memory, the following inscription carved in marble:
>
> BENEDICTO XIV
> ob Ecclesiam Portuensem
> Pontifica Prasentia decoratam
> Annibal Episcopus
> Cardinalis S. Clementis
> posuit Anno MDCCXXXXV.[172]

The history of the Meissen busts made for Rome remains a patchwork at best. Comparable in some ways to the slightly later busts of the Habsburg rulers (see chap. 6), of the fifteen saints known, some are unique examples and others occur in duplicate. None are inscribed with names nor are there distinct attributes to aid in the identification of the saints, and the program is hard to discern. All of the busts have rectangular open-



Fig. 10-53. Bust of a saint, possibly Flavio Clemente, 1743–44. Meissen porcelain. Capitoline Museums, Rome, S.P.Q.R. 3558 (Cini 457).

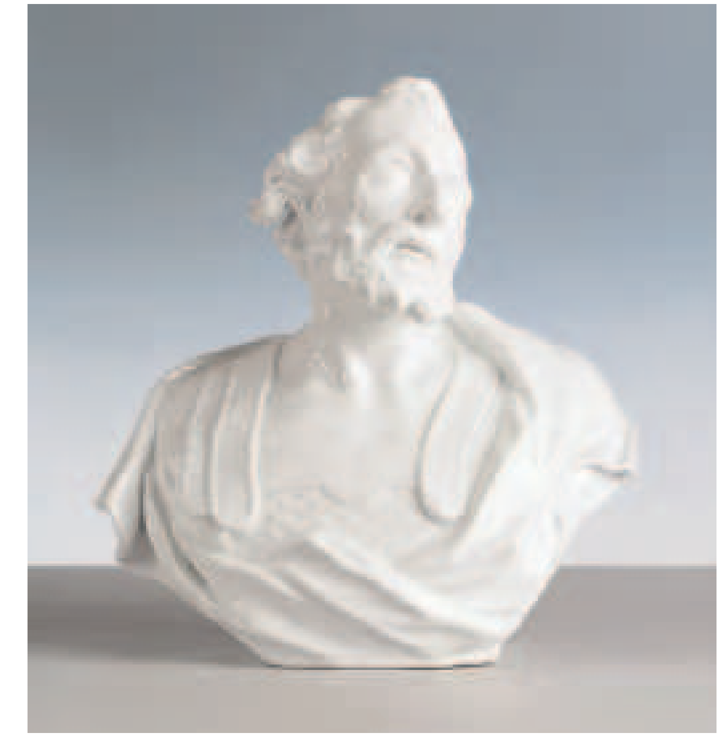


Fig. 10-54. Bust of a saint, possibly St. Sebastian, 1743–44. Meissen porcelain. Porzellansammlung, Staatliche Kunstsammlungen Dresden, P.E. 395.



Fig. 10-55b. Bust of a Pope, possibly Pius V, 1743–44. Meissen porcelain. Dixon Gallery and Gardens, Memphis, Stout Collection 85.275.

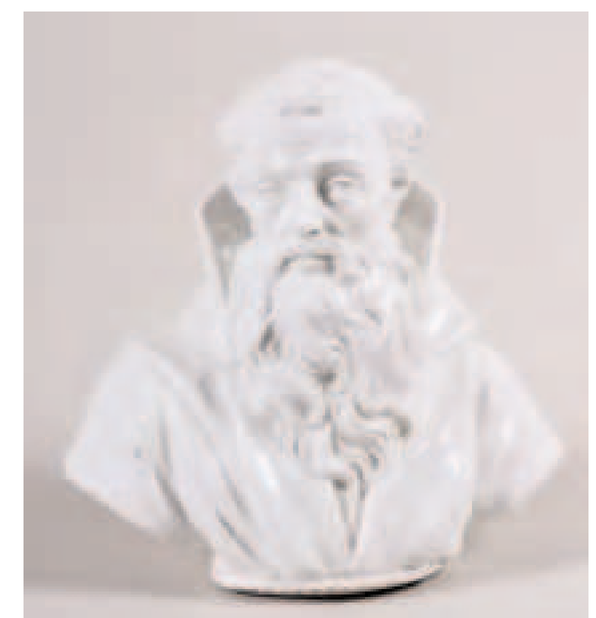


Fig. 10-56. Bust of a monk, possibly St. Felix of Canticle, 1743–44. Meissen porcelain. Wadsworth Atheneum, Hartford, 1917.1507.



Fig. 10-57. Bust of a monk, possibly St. Francis of Assisi, 1743–44. Meissen porcelain. Wadsworth Atheneum, Hartford, 1917.1508.



Fig. 10-58. Bust of St. Charles Borromeo after Antonio Raggi, 1743–44. Meissen porcelain. Porzellansammlung, Staatliche Kunstsammlungen Dresden, P.E. 399.



Fig. 10-59. Giuseppe Vasi. *Piazza delle Quattro Fontane*, 1747. Engraving. From Vasi, *Delle magnificenze di Roma antica e moderna* (1747): plate 35ii. The New York Public Library, Astor, Lenox and Tilden Foundations.

ings in the middle of the back, presumably to accommodate the metal stem of a halo, a simple feature that nonetheless confirms they all represent saints and allows us to consider them part of the same series.[173] Two of the busts have separately modeled porcelain plinths more typical of the Habsburg series. Compelling works of porcelain sculpture, they were probably modeled after Italian silver reliquary busts, which are comparable in size and appearance (see fig. 10-55a); the silver works are hollow in the rear, as are most of the Meissen saints, and likewise feature metal halos mounted separately in the rear.[174] A special ladder had been constructed to allow the prince to view the famous silver head-reliquaries of St. Peter and St. Paul located over the high altar of the church of San Giovanni in Laterano in Rome, such was the renown of these impressive devotional sculptures.[175]

According to their work reports, the modelers Kändler, Reinicke, and Eberlein worked on the series of busts. The work reports cite: “St. Rosalie”; the Roman consul and martyr Flavio Clemente; another Roman soldier and martyr, “St. Sepastianum” (meaning St. Sebastian); and Pope Pius V, who was canonized in 1712.[176] Considering the known models, three of the busts are of women, one perhaps St. Theresa of Avila or St. Catherine of Siena after Melchior Caffa, another perhaps the Mater Dolorosa (figs. 10-51, 10-52). Of the others, two are shown in Roman armor, presumably Flavio Clemente and St. Sebastian (figs. 10-53, 10-54). Two of the busts have the papal tiara, and one of these must be Pius V (fig. 10-55b). The rest are attired in clerical garb. Two of the monks may represent St. Felix of Canticle and St. Francis of Assisi (figs. 10-56, 10-57). Clearly, there was a bust of St. Francis de Sales, the model presented to the Pope. One of the busts may represent St. Philipp Neri. Another can be identified as St. Charles Borromeo because it copies the sculpture by Antonio Raggi located above the main entrance to the church of San Carlo alle Quattro Fontane, just opposite the Palazzo Albani (figs. 10-58, 10-59). This association between the busts and the “Albani” churches in Rome, including the basilica of San Clemente that was refurbished by the Albani pope, Clement XI, is considered to be the key to understanding the commission.[177]

As early as December 1738, during the crown prince’s stay in Rome, Count von Wackerbarth had requested porcelain busts and other elements in Meissen porcelain on behalf of Cardinal Albani, stating that they would be employed in one of the chapels in St. Peter’s.[178] In his reply, Brühl requested accurate models in order to determine what was needed and what was feasible, given the size of the kilns. There is no evidence to suggest that any Meissen porcelain busts went into production before 1743, however, nor that any of the porcelain delivered to Rome in 1739 ended up in the Vatican.[179] A 1792 inventory of the Palazzo Albani lists “Due Busti per altare, di Porcellana bianca, altri Quattro simili, sono presso Monsignor” (For the altar, two busts in white porcelain; four similar [busts] are with Monsignor), demonstrating that some of the busts were in the possession of the family just prior to the French occupation of Rome, when the porcelain was confiscated and eventually sold to the dealers Salustri and Castellani. The four busts in the Cini collection donated to the Capitoline Museum in the late nineteenth century[180] were doubtless acquired from a Roman dealer, and the pair in the Wadsworth Atheneum was bought by J. Pierpont Morgan in 1911 from Sangiorgi, another Roman dealer and auctioneer.[181]

One final gift of Meissen porcelain left Dresden for Naples in November 1747, to celebrate the birth of a long-awaited prince and heir to the throne, Philip.[182] For the king, there was a phaeton (a type of open carriage) that was useful in a hot climate, as well as a team of carriage horses. Accordingly, the shipment was conveyed by a piqueur named Böhme who traveled via Vienna and Venice, with stops to allow the horses to rest. Their arrival in February 1748 was such an anticipated event that Böhme had no time to groom the horses but brought them immediately to the palace, where they were paraded beneath the windows of the queen’s apartment:

> Mr. Böhme, who was charged with transporting the Horses and the Carriage, along with several crates that Their Majesties our August Sovereigns sent to Their Sicilian Majesties, having arrived here from the court on the 22nd, gave me the letter in which Your Excellency honored me by giving me His orders concerning these Crates. The aforementioned M. Böhme had left the entire retinue at Averso and had gone up ahead in order to find out when and how this could be presented. As His Majesty the King was eager to see the Horses, He ordered that they be brought the next day and without delay to the Palace, without giving time to get them ready. When they arrived, He had them paraded under the windows of Her Majesty’s Apartment. To look at the Queen and His Majesty was to see them extraordinarily satisfied; they admired the horses’ beauty as much as the good shape in which they arrived. Truly, one might say that they seemed to have come out of the Stables rather than to have undergone such a long trip. M. Böhme spent all of that and the next days having the Carriage unpacked and putting in order the retinue, all having arrived in good condition. Their Majesties, wishing to see up close the entire retinue at once, came down to the square the day before yesterday around noon. This square is behind the Palace, where Their Majesties watched everything closely, admiring as much the beauty and conformation of the Horses as the smart appearance of the entire company.[183]



Fig. 10-60. Beaker and its fitted box, 1745–57. Decorated by G. S. Birckner. Meissen porcelain; box: leather with metal fittings. From the toilet service delivered to the queen of Naples in 1748. George R. Gardiner Museum, Toronto, G83.1.0653.1-2.

For the queen, there was a porcelain toilet service which arrived nearly without incident, thanks in part to the individual leather boxes made to protect each fragile piece (fig. 10-60): “The Porcelain also arrived in good condition, without anything having been broken or damaged, with the exception of a broken saucer. Their Majesties greatly admired the porcelain’s beauty and everyone who saw it was astonished to see the heights of perfection to which our factory has taken this art.”[184]

A silver toilet service was a female attribute and representational showpiece. Usually presented to a royal bride on the day of her wedding, it symbolized her personal wealth and rank. In contrast, a porcelain toilet service was a luxury item with no intrinsic value, which made it an appropriate gift for a woman who already owned a silver service.[185] Though the gift was sent to Naples after the birth of the prince, the archival documentation indicates it was already in production in 1745, when the queen was expecting her second child, Maria Luisa. The toilet service was comprised of three to four dozen pieces which were later dispersed. Six items survive in the Museo Arqueológico Nacional in Madrid, where Maria Amalia lived the last year of her life (figs. 10-61, 10-62). One of these is a double trembleuse, a form otherwise unknown in Meissen; it is possible that the single armorial beakers in the Metropolitan Museum and in the Louvre or Gardiner Museum were used in conjunction with this unusual stand. Another is the basin to the ewer in fig. 10-3. Other pieces from the service are found in museums and private collections across Europe and North America (figs. 10-64 to 10-66). Considered as a group, it is clear that the service was compa-

Fig. 10-61. Double-trembleuse and two trays, ca. 1745–47. Decorated by G. S. Birckner. Meissen porcelain. delivered to the queen of Naples in 1748. Museo Arqueológico Nacional, Madrid.



Fig. 10-62. Double-trembleuse with handle, ca. 1745–47. Decorated by G. S. Birckner. Meissen porcelain. From the toilet service delivered to the queen of Naples in 1748. Museo Arqueológico Nacional, Madrid.



rable in style, ambition, and elegance to the great silver toilet services then in production in Augsburg or Paris.[186]

Generally referred to as the "Green Watteau" pattern, the toilet service was decorated in a copper-green monochrome palette that was not only novel but also a reference to the royal color of Saxony. The miniatures were almost entirely executed by the specialist painter Gottlob Siegmund Birckner. He lifted his vignettes from engravings after Antoine Watteau, Nicolas Lancret, and others, which were readily available in the Meissen manufactory workshops, from the print collection assembled for use as training tools for apprentices and inspiration for modelers and painters. Most of the scenes can be easily traced to the engraved works, whether the densely populated pastoral fêtes or the small excerpted vignettes.[187] The figure after Lancret depicted on the underside of the brush handle was perhaps meant to evoke the queen's father, August III, but the service has not been comprehensively studied nor the decoration interpreted as any sort of personalized program. Like the "red dragon" and "yellow lion" patterns, the "Green Watteau" pattern was the prerogative of the Saxon royal family. It was used for their new table service introduced in the mid-1740s as well as for an impressive gift of Meissen porcelain sent in 1747 to the queen's sister, the dauphine (see chap. 7). The rapid appearance of copper-green monochrome landscapes and vignettes on the soft-paste porcelains produced at Vincennes and Capodimonte demonstrates the immediate appeal and impact of the "Green Watteau" gifts to Naples and Paris.[188]

Before returning to Dresden that summer, the piqueur was presented with valuable gifts on behalf of the king and queen, who asked him to wait until gifts for the queen's family in Dresden were ready:



Fig. 10-63. Ewer, ca. 1745–47. Decorated by G. S. Birckner. Meissen porcelain. From the toilet service delivered to the queen of Naples in 1748. Bayerisches Nationalmuseum, Munich, Ernst Schneider Collection, ES 169.



Fig. 10-65. Mounted snuffbox with the arms of Saxony/Poland and Naples/Sicily, ca. 1745–47. Decorated by G. S. Birckner. Meissen porcelain. Probably from the toilet service delivered to the queen of Naples in 1748. Private collection.



Fig. 10-64. Miniature ecuelle (patch or sponge box). Decorated by G.S. Birckner. Meissen porcelain. From the toilet service delivered to the queen of Naples in 1748. Porzellansammlung, Dresden, P.E. 7782.



Fig. 10-66. Tureen, ca. 1745–47. Decorated by G. S. Birckner. Meissen porcelain. Probably from the service delivered to the queen of Naples in 1748. Cincinnati Art Museum, 1981.80.



Fig. 10-67. Giacomo Zoffoli. Equestrian figure after the monument to Marcus Aurelius in Rome, between 1758 and 1763. Bronze. Grünes Gewölbe, Staatliche Kunstsammlungen Dresden, IX,5.

> As I had the honor of noting in my last communication to You, Monsignor, although Sr. Böhme thought he would be able to embark this week to return to Saxony, his departure date has not yet been fixed. This is because Her Majesty the Queen of Two Sicilies wishes to send certain things on this occasion to Dresden, and they are not yet in order. While waiting, last Friday, His Excellency, Mr. the Marquis of Fogliani gave him, in the names of Their Sicilian Majesties, a beautiful, golden snuff box accompanied by one-hundred Spanish *Pistoles* in coins and 90 others to be shared between those livery hands of our Court who handled the Horses and the Carriages.[189]

Finally, in early June, he set off for Dresden:

> Mr. Böhme, having received the latest orders of Her Majesty the Queen of Two Sicilies at the end of last week, set out yesterday to return to Saxony. She gave him the honor of having him take as a gift to Madame la Princesse de Colombrano a beautiful golden watch, whose interior casing is of a precious, hard Egyptian Stone, and One Hundred *Sechins* to distribute amongst the men who drove the team [of horses]. On this occasion, their Sicilian Majesties had planned to send to Dresden several Crates of different kinds of Salt-Cured Foods of this Country, and the crates were already completely packed. However, after reflection, we decided that this merchandise could suffer en route due to the high Heat and arrive spoiled. We therefore decided to put off sending these provisions until the weather was more favorable for transport.[190]

These reports were posted by the Saxon envoy to Naples, Giuseppe Salvatico, who was ever hopeful for a gift of porcelain for himself: "I hope that Your Excellency will not mind that I tell him that I have not yet received any news of the Porcelain that He has kindly promised me, and which the King generously intended for me."[191]

The Meissen manufactory work reports end after 1748 and resume in 1764; the factory archives for the period of the Seven Years' War (1756–63) were mostly lost during the Prussian occupation of Meissen. Whether Meissen porcelain continued to be sent as gifts to the Italian states and Spain requires further research in the surviving factory archives and the diplomatic correspondence. Certainly Meissen porcelain made its way to Rome, where the dealers willingly took porcelain in partial trade for paintings, and it clearly continued to arrive in Venice, according to the armorial services that survive.[192] During the war, the Prussian ruler Frederick the Great controlled the Meissen manufactory for a time, while August III and Brühl governed from Warsaw, returning to Dresden on April 30, 1763, after the signing of the treaty of Hubertusberg in February 1763. Remarkably there is some indication of an effort to continue the production of porcelain "for Saxony's use" in Venice during the Seven Years' War.[193]

A bronze reduction by Giacomo Zoffoli of the equestrian monument to Marcus Aurelius on the Capitoline arrived in Warsaw probably in 1762 or 1763 (fig. 10-67).[194] This sculpture was soon sent to Dresden, and on July 31, 1764, it was entered into the royal inventories as a gift from Pope Clement XIII. Long considered to be a gift to Friedrich Christian, who succeeded his father on October 5, 1763, it was more likely meant for August III since it went initially to Warsaw. It was only transferred to Dresden with the death of the forty-one-year-old crown prince two months after his father. Friedrich Christian had lived to be elector of Saxony, but never king of Poland.[195] Whatever the reason for the gift, whether to commemorate a thirtieth anniversary on the throne or to recognize the treaty of Hubertusburg, certainly the subject, Marcus Aurelius, was a fitting role model for August III. This last gift from Rome serves as an apt testament to the strength of the ties between Rome and the Saxon kings of Poland forged through personal contact, religious conviction, and fragile gifts of Meissen porcelain.

Appendix

The following excerpts from the inventory taken at the Electress Palatine's death provide a picture of her "porcelain room" and the ceramics in her possession; in the transcription prepared by Evelyn Korsch, only the valuation of the Meissen porcelain ("porcellana di Sassonia") has been included. The ceramics in the *garderobe* were given to her ladies in waiting.

Archivio di Stato di Firenze, Miscellanea Medicea 602, Fasc. 43, insert no. 2: Inventario di tutti gli effetti ritrovati nella eredità della Sereniss. Anna Maria Luisa de' Medici Elettrice Palatina del Reno, defunta il 18 febbraio 1742 [1743]

> [fols. 144–48]:
> Nella stanze delle Porcellane: … Quattro gran riquadri alla suddetta stanza, che due fanno squadra, con fondo d'albero tinto di verde, con vernice sopra, con diversi palchetti di più grandezze, centinati, e contornati di cornicette dovute, et il resto tinto di verde, ripieni i detti palchetti di pezzi di porcellane di più grandezze, con figure, vasi, et altre cose simili.
> Tre sopraporti similmente con riquadri di cornicette dorate, e fondo verde verniciato come sopra, con vari palchetti ripieni di buccheri e porcellane simili.
> Due contorni di cornice dorata sopra le nicchie, che corrispondono nella camera buia, con fondo verniciato come sopra, con quattro palchetti, che due grandi, e due piccolini, ripieni di buccheri, e porcellane diverse.
> Otto palchetti dentro a ciascheduna delle due nicchie, di più grandezze, contornati di cornicette dorate, tutti di verde, e pieni sopra di vasi di bucchero, e porcellane diverse.
>
> [fols. 205–34:] Porcellane
> Altre porcellane, che erano sopra gli scaffali di libbri, ed alcune figure simili, quali erano sopra le scarabattole …
>
> [fol. 225]
> Una figura di porcellana di Sassonia, che rappresenta l'Elettore .—12.
> Due figurine di porcellana sudetta minori—6.
> …
> Porcellane esistenti nelle stanze di guardaroba di S. A. El.e
> Un cassettone d'albero tinto colore d'aria, con tre cassette a tirella, qual cassettone si ritrova in mezzo dell'ultima stanza della suddetta guardaroba [i.e. the porcelain given to her female attendants]
> Prima cassetta.
> Sei chicchere di porcellana di Sassonia da cioccolata, con due manichi per ciascheduna, e riquadri, con miniature dorate sul bordo.
> Sei piattini simili per le suddette.
> Un vaso di porcellana simile alla suddetta per il tè, con manico, e beccuccio simile, e miniature simili.
>
> [fol. 226]
> Un vaso di porcellana di Sassonia in forma di marmitta, con suo manico, e tre piedi simili sotto di esso, con suo piattino simile, e miniatura in mezzo.
> Una tazza di porcellana simile per il brodo, con due manichi, e coperchio, con suo piattino di porcellana pure simile.
> Una catinelletta di porcellana come la suddetta, con riquadri di miniature, e dorate sul bordo.
> Una tazza di porcellana suddetta di figura bislunga, con suo coperchio sopra, serve per lo zucchero.
> Due vasi di porcellana suddetta, fondo bianco, e dorati, quali sempiano dalla parte di sotto.
> Due chicchere da te di porcellana di Sassonia, fondo bianco, e dorate in parte, con suoi piattini simili.
> Quattro bicchierini simili di porcellana simile alla suddetta bianca, e dorata.
> [together with some pieces from Japan, a value of 300]
>
> [fol. 227]
> Seconda cassetta.
> Due vasi di porcellana di Sassonia per il caffè, con manichi, e beccuccio simile, con miniature nel corpo del medesimo di fiori, alberi, e uccelli, con i suoi coperchi sopra d'argento dorato mastiettati al manico.
> Un servito di porcellana di Sassonia tutta bianca, consistente in cinque vasetti per il tè di più grandezze, con borchie al beccuccio d'argento dorato, e catenure simili; un vaso da caffè, tre tazze per lo zucchero, con suoi coperchi, un vasetto per conservare il tè, una catinelletta, ventisette chicchere, e ventisette piattini per dette di diverse grandezze.
> Quattro chicchere di porcellana di Sassonia da tè, con miniature, e bordo dorato in tutto.
> 300
> Terza cassetta vota.
> …
>
> [fol. 230]
> … Sei chicchere di porcellana di Sassonia, con suoi manichi simili, e miniature, tutte dorate dentro, con i suoi piattini.
> Sei piccoli bicchieri di porcellana di Sassonia, simili alle suddette tutti dorati dentro, come le suddette tazze.
> [together with other pieces, a value of 150]
>
> [fol. 234]
> … Sopra al piano del fondo del suddetto armadio
> Uno servito di porcellana di Sassonia, consistenti in un vaso da tè, sei chicchere da tè, e sei chicchere simili da cioccolata, con i loro piattini, dentro alla sua cassetta coperta di corame nero, con fornimenti di ferro dorato—100
> Una chicchera di porcellana di Sassonia, tutta bianca, e traforata, con anima dentro d'oro, e piattino simile, con bordo d'oro, dentro a sua cassettina di noce d'India—150
> Una chicchera da caffè di porcellana di Sassonia, con rapporti d'oro di figure all'indiana, e dentro foderata d'oro, con piedino d'oro simile, e piattino compagno, con un fondo d'oro ove posa la chicchera, dentro a una cassettina di noce d'India—80

Regular reference is made to the following documents, which are preceded by the abbreviated form used in the citations in this chapter. For a key to archival abbreviations, see the bibliography.

HStA, 768/2—HStA, 10026, Geh. Kab., Loc. 768/2 Ihrer Hoheit der Königl. Chur-Printzens Herrn Friedrichs Reise nach Neapolis und von dar nach denen Bädern zu Ischia betr. Ao. 1738, vol. I.

HStA, 768/3—HStA, 10026 Geh. Kab., Loc. 768/3, Acta Ihrer Hoheit des Königl. Chur-Printzens, Herrn Friedrichs Rück-Reise von Neapolis nach Rom betr. Ao. 1739, vol. II.

HStA, 768/4—HStA, 10026 Geh. Kab., Loc. 768/4, Ihrer Hoheit der Konigl. Chur-Printzens, Herrn Friedrichs, Aufenthalt zu Rom, betr. Ao. 1739, vol. III.

Barbaro, Arbori de' patritti veneti—Archivio di Stato di Venezia, M. Barbaro – A. M. Tasca, Arbori de' patritti veneti, Miscellanea Codici I, Storia veneta 17–23.

1. The first Chinese porcelains to reach Dresden came in 1590 as a gift of the Grand Duke Ferdinand de Medici to Elector Christian I of Saxony and were so prized as part of the electoral Kunstkammer that they were not transferred to the Japanese Palace until 1823. See Ströber, "Earliest Documented Ming-porcelain" (2006): 11–19; and Syndram, Woelk, and Minning, *Giambologna in Dresden* (2006).
2. Maureen Cassidy-Geiger, "Meissen and Saint-Cloud, Dresden and Paris: Royal and Lesser Connections and Parallels," in Rondot, ed., *Discovering the Secrets of Soft-Paste* (1999): 97–111, esp. 97 and n. 3.
3. See LeCorbeiller, *Eighteenth Century Italian Porcelain* (1985); and Kräftner, ed., *Barocker Luxus Porzellan* (2005).
4. Crown Prince Friedrich August II's conversion took place in supposed secrecy in Bologna and only became public in 1717, following the death of his Lutheran grandmother, as when his father wrote to the grand duke on 25 October, prior to the prince's visit that year. See Archivio di Stato di Firenze, Mediceo del Principato 1032, Teste coronate 1714–1718, fol. 127r. For the grand duke's reply see ibid., fol. 350r, 11 December 1717.
5. None of the casts is known today, though four were cited in 1711 and one belonging to the ducal collections in Gotha was published in Zimmermann, *Erfindung und Frühzeit* (1908): 8, fig. 27; reference courtesy of Malcolm Gutter. Worth noting as well is the 1715 gift of a Meissen stoneware crucifix to the papal nuncio in Paris in 1715.
6. A gift of Meissen porcelain to Duke de Vejar, Grandee of Spain, was made in September 1731, in recognition of his gift of Spanish horses to August II and his son two years earlier; see the appendix. The documentation for this gift kindly provided by Barbara Marx.
7. For example, in 1755, the Saxon agent in Rome, Roccatoni, was able to acquire a painting for August III for 400 scudi plus a Meissen porcelain service worth 300 scudi; Virginie Spenlé generously shared the relevant passages from her unpublished dissertation, where this transaction is one of three cited according to archival documents. Using porcelain instead of cash meant more money for the acquisition of pictures by the king. For some insights into the position of Saxon goods in Italy during this period, see Meinert, *Handelsbeziehungen zwischen* (1974), recommended by Evelyn Korsch.
8. See Spenlé, "Achats de peintures d'Auguste III" (2002): 93–134.
9. For the itemized listing of the gifts and the way they were packed for transport, see the appendix. One of the first to use and publish excerpts of these documents was Menzhausen, "Porzellangeschenk" (1988): 99–102.
10. Stoneware, whether Chinese Yixing ware or Meissen, can range in color from a terracotta red to a reddish brown, dark brown, or sometimes gray. The seven-piece garniture of Meissen stoneware vessels was listed as "1. Gantz pollirter und fein geschnittener Brauner Porcellain Camin AuffSatz mit erhabener Arbeit von 7. st. als 3. Pocale mit Deckeln, 2. Becher und 2. Bout."
11. From a transcription made by Ingelore Menzhausen of the Meissen chapters in the "Inventarium über das Palais zu Alt-Dresden Anno 1721" [with notations through 1727]; Menzhausen, *Böttgersteinzeug Böttgerporzellan* (1969): 36–60.
12. See n. 1, above. General Bonneval (appendix) received a gift of porcelain from the Japanese Palace in 1723, for example, but like other gifts made in 1722 or 1723, the pieces were delivered there from the Meissen manufactory, showing that the palace was a bit of a waystation or storehouse for porcelain gifts, or the presentation of the gift was "staged" in the Japanese Palace.
13. For the newer manufactures delvered in 1723–25, see Menzhausen, *Böttgersteinzeug Böttgerporzellan* (1969): 47, inv. no. 99; 51–53, inv. nos. 83, 84, 94–97 (fig. 10-2).
14. ["1 Weißer großer Camin Auffsatz von 7. st. alß 3. st. große Vasen, 1. st. mit Henckeln und 2. st. ohne Henckel, 2 große Pocale und 2. Bout: mit Figuren und Blumen Werck fein belegt, mit Gold emaillirt und Silber beschl."]; for complete list, see appendix. For Turin vases, see Griseri and Romano, eds., *Porcellane e argenti* (1986): 226–28, cat. no. 65.
15. For background by Sebastian Kuhn, see sale cat., Sotheby's London, 14 July 1998, lot 84, pp. 32–38; and Sotheby's London, sale cat., 24 November 1998, lot 227, pp. 14–17.
16. See Christie's, *Important Collection of Early Meissen Wares* (1968); and Menzhausen, "Porzellangeschenk" (1988): 99–102. Complicating matters, however, a number of other compelling pieces of early Meissen porcelain in the sale either did not match the shipping lists or were simply a bit too late. Many of the handleless chocolate cups, for example, have decoration attributable to Höroldt, but the shipping list makes clear that only the armorial service had handleless beakers, whereas all the other chocolate cups had two handles. The rare "birdcage" vases (lot 31) are too late; see Maureen Cassidy-Geiger, "Of Elephants and Porcelain," in Fairclough and Dawson, eds., *French Porcelain of the Eighteenth Century* (2003): 113–30.
17. The manufactory reported on 31 March 1725: "Übrigens sind einige Stücken emaillirten Chocolade Becher nebst Uner Schälgen mit dem bekannten Sardinischen Wappen von dem Hoffmahler Herr Höroldten gefertiget und diese vor wenigen Tagen, vor Ihro Kgl. Majst. zum Waarenlager nacher Dresden übersendet worden, so sehr wohl gerathen und als etwas extraordinaires anzusehn gewesen," and on 28 June 1725 the rest of the service was sent to Dresden; cited by Pietsch, *Johann Gregorius Höroldt* (1996): 148–49, cat. nos. 118–19. Besides the sugar box in Munich and the beaker and saucer in the Metropolitan Museum exhibition, two further saucers are in the Arnhold Collection (formerly Krieger Collection) and the Palazzo Pitti.
18. ["N°: 2. 1. Dergl. Rothes Futterahl mit grünen Daffet und Silbernen Tressen, darinnen befindl: 6. st. Schälgen und Copgen, so inwendig gantz vergold, und auswendig mit Goldenen Japanischen Figuren nebst 1. dergl: Caffee-Kanne mit Silber beschlagen 1. dergl: Thee-pott mit Silber beschlagen, und 1. Thee-Büchse, 1. Spühl-Napff, 1. ZuckerDose wie auch 2 st. Choccolade Becher mit 2. Henckeln"]; see the appendix.
19. Rückert, *Biographische Daten der Meißener Manufakturisten* (1990): 194.
20. In the Gianetti collection, for example, there is a fitted box comparable to that made for the gold chinoiserie service sent to Turin, which contains a polychrome chinoiserie service like the one sent to Princess Isabelle except that the tea caddy and coffeepot are not in the shipping lists, which register only six cups and saucers, a waste bowl, sugar box, and teapot for this service; see Brambilla Bruni, *Porcellane di Meissen* (1994): 72–83, cat. nos. 41–57. There is also a similar boxed set in the Bayerisches Nationalmuseum. Other Meissen services may likewise prove to be gifts to Italy on the basis of their contemporary fitted boxes; see, for example, the boxed set of six Meissen chocolate cups with saucers in the Museo Duca di Martina in Naples, in Giusti et al., *Collezio ne Riccardo de Sangro* (1990): 82–85; or the set with the green ground in Sotheby's London, sale cat., 21 November 2006, lot. 9, pp. 16–17.
21. For the travel diaries of the princely Grand Tour undertaken by Friedrich August I, see Keller, ed., "*Mein Herr*" (1994).
22. HStA, Geh. Kab. Loc. 685/9, Acta der Gen: Feld-Marschalls Grafens von Flemming Correspondenz mit Falary – Fischer, fol. 88r–v (Feraty to Flemming, Turin, 17 November 1725): "Les Equipages que Le Roy envoy au R. de S. ont etes relacher par les venitiens; ils ariveront Lundi au soir, ils ont etes areter parceque le passeport ne faisoit pas mention de ce qui est contenu dans les caisses que portent les mullets"; fols. 90–92 (Feraty to Flemming, Turin, 19 November 1725); reporting on the audience of French ambassador and his family, he mentions "deux tentures de tapisseries de velour, dont une a fond d'or et L'autre d'argent d'un tres bon gout qui sont destinées pour Le R."; fol. 93 (Feraty to Flemming, Turin, 24 November 1725): "Monseigneur, J'ay eu l'honneur de marquer a Votre Excellence par ma derniere, avec quelle satisfaction on a recu icy les magnifiques presents qui sont venus de la part du R. n. tres-gracieuse m.; voicy qui prouve encore mieux ce que j'en ay dit, le piqueur qui a eut la principale direction de la conduite de ces Equipages a ete regale par le R. de S. de 50 louis, et d'une medaille d'or sur la quelle est grave le portrait de ce monarque, avec une chene du meme metail du poids de 40 pistolles, le coureur italien a eut 40 louis pour sa part, et les palfreniers 20 chacun, tous ces domestiques doivent partir au premier jour, M. le Baron de Wolfrig est oblige de diferer son depart depuis quelques jours l'arrivée des couriers."
23. Ibid.
24. HStA, Geh. Kab., Loc. 2802/1, Der Cammerherrns Grafen de Villio Negotiation zu Venedig betr. Ao. 1725, vol. X, dispatch no. 352, dated 22 October 1725, n.p.: "J'ay pris la liberté, Sire, d'accorder a mes Amis qui ont parle au Senat avec tant d'affection, une Tabatiere d'or, un petit service des Porcellain de Saxe pour le Caffé, et un pair des belles Zebellines. Ces petits presents sont si bien places."
25. Barbaro, Arbori de' patritti veneti, vol. IV/17, fols. 119, 123, 155. The service was offered at Christie's London, 6 March 1995, lot 245; for the teapot and two cups and saucers, see [Hoffmeister], *Meissener Porzellan,* vol. 2 (1999): cat. nos. 302–4.
26. Barbaro, Arbori de' patritti veneti, vol. II/9 and II/10, fols. 423, 447, 501; see as well [Hoffmeister], *Meissener Porzellan,* vol. 2 (1999): cat. no. 306.
27. Barbaro, Arbori de' patritti veneti, vol. IV/18, fol. 231, 238; see [Hoffmeister], *Meissener Porzellan,* vol. 2 (1999): cat. no. 305; Pietsch, *Frühes Meißener Porzellan Sammlung Carabelli* (2000): 114–18, cat. nos. 45–47.
28. See the appendix.
29. Allessandro Albani sold a part of his collection to August II and aided Raymond LePlat in the acquisition of objects from other Roman collections, most notably the Chigi collection, at a time when 'all of Rome was for sale' ("tout Rome veut vendre,…"), according to Le Plat, HStA, Loc. 1386, Ordres et Lettres du Roi à… LePlat…1715–1727, esp. fols. 115, 119, and 151. The Chigi pieces, costing a total of 34,000 scudi, were shipped in three parts comprising 174 cases and included a pietre dure tabletop for 630 scudi ("Table de pierre de raport orientale fait a Florense"). According to reports on the visit of the king of Prussia to Dresden in 1730, he was shown "die kostbbahren und pretieusen Statuen und Antiquen, so Ihro Kön. Maj. Mit grossen kosten in Rome aus etlichen beruhmten Cabinettern erkaufft haben"; see *Sächs. Hof- und Staats-Calender* (1731): n.p. The mosaic portrait of the king is documented as follows (fol. 80v): "Extrait de la letter de Baron le Plat dates de Rome du 30. Oct. 1728. Le Cardinal Albany fairoit faire le Portrait de Votre Majest. en Mosaique pour Lui en faire present; si tot qui seroit achevé, et le Baron leplat venit fair partir avec les statues de la Gallerie de Chigi"; fol. 82v: "Le Cardinal Albany de St. Clement fait faire Le portray de V.M. En mosaique pour Le faire present a V.M. si tot qu'il sera fait. Et je croy Le [indistinct] faire partire avec Les Statu de la gallerie du prince Chigi." Noted as well (fol. 81) was the room in the Gaultieri residence where there were mosaic portraits, called "contre fait des portrays des homes illustre"; in another room (fol. 81v) there were "Tableaux fait en Soye." The gallery of mosaic portraits is mentioned again on fol. 86; the mosaic portrait of the king again on fol. 87v. and on fol. 172, in the letter from Leplat dated Rome, 27 November 1728: "Le Cardinal St. Clement fait faire un portray de V.M. En mosaique qui est presque acheve et croy qu'il poura partire avec le dernier envoy des Statue du Cardinal Alexandre que j'espere la semaine prochaine faire en caisser et Le deloger d'icy pour Livorne ou on attend des Vaisaux Engloit." The mosaic portrait of the king was one of at least six such works inventoried in Dresden in 1759 with the property of the Japanese Palace that moved to the Residenzschloss that year, together with multiple portraits of the apostles Peter and Paul; see Cassidy-Geiger, *Schwartz Porcelain Beiheft* (2004): 73. Crown Prince Friedrich Christian visited the mosaic workshop at the Vatican on 17 March 1739, and possibly some of the mosaic portraits of the apostles were acquired by him during his time in Rome; see HStA, Loc. 768/3, fol. 446v. For this type of mosaic production, see Gonzalez-Palacios, *Arredi e Ornamenti* (2004): 226–41, and Bowron and Rishel, *Art in Rome* (2000): 160–61.
30. It is worth noting that crucifixion groups were produced in early Meissen stoneware and porcelain, so it is the invention of an altar garniture that is the novelty. The whereabouts of the tea, coffee, and chocolate service is unknown.
31. There were six cups with a green ground and miniature landscapes, two painted with chinoiserie figures, four plain white cups with applied flowers, four described as blue (possibly meaning blue-and-white), and four "brown" chocolate cups with saucers, either Böttger stoneware or Meissen porcelain glazed brown on the outside in imitation of Chinese wares;

some had saucers, some did not. See the appendix.

32. Such cups were routinely acquired for the pope. See ASV, Compusteria, busta 188, no. 109 (13 October 1730, "dodici chichere nobile con piattini simili p. cioccolata di porcellana finissima colorata" and others); ibid., busta 189, 1731, no. 52 (11 December 1731, "due tazze da brood di procellano fina colori caffè con figure indiane smalta di diversi colori").
33. Clarke, "'Römische Bestellung'" (1979): 3–52; Negroni and Cucco, *Museo Albani, Urbino* (1984): 85–87; Cucco, *Papa Albani* (2001): 253–56, cat. no. 88.
34. Clarke points out that it is unclear whether the shipment left in 1736, as it may have waited until May 1738, when the entourage accompanying the new queen of Naples left Dresden.
35. For the porcelain pax mounted by Francesco Giardoni, first mentioned in an inventory of 1753, see Clarke, "'Römische Bestellung'" (1979); and Montagu and Barucca, eds., *Ori e argenti* (2007): cat. no. 53.
36. ["Wiederum Einen Kroßen [ie. grossen] Leuchter aufs mühsamste Nach der darzu gegeben Römischen Zeichnung gefertiget"]; work report for August 1735, in *Arbeitsberichte* (2002): 33.
37. Totaling one hundred sheets, the set was later reissued in Rome by Fausto Amideo with the title *Promptuarium artis argentariae* (1750). See Bowron and Rishel, *Art in Rome* (2000): 181–82, cat. no. 68; and Montagu and Barucca, eds., *Ori e Argenti* (2007).
38. The factory was accessible to the hoi polloi as well, according to the entrance records kept by the guards (1730–40), where a mix of visitors is noted, from grandees to students from Leipzig. Important visitors to Dresden also toured the Japanese Palace and came in contact with Meissen porcelain that way as well.
39. HStA, Loc. 14636, Acta, Die Porcellain Fabrique in Meißen betr. vol. VII 1737, fol. 19r–v. According to the same document, the Italian ambassador to Vienna, Count de Ruse, was there as well on 4 October 1737.
40. HStA, OHMA, B28a, entry for 24 April 1738. HStA, Loc. 14636, Acta, Die Porcellain Fabrique in Meißen betr. vol. VIII 1738, fol. 15v, entry for 24 April 1738.
41. One of these key-shaped drinking cups is in the Museum für Kunst und Gewerbe Hamburg; see Lessmann, *Porzellan* (2006): 30. The visit is described in the Staatliche Porzellan-Manufaktur Meissen, Archives, Pretiosen no. 1, fols. 7–9, entry for 24 April 1738 (transcription courtesy of Johanna Lessmann): "Dero porcelaine fabrique auf dem Schloße Albrechtsburg allhier, in hoher Person besuchten, und der Manufactur-Arbeits-Zimmer, nebst übrigen darzu gehörigen behältnißen, auch was nur darbey sonst sehenswürdig ist, mit ietzt gedachter Dero hohen Suite, in hohen Augenschein nahmen, geruhten allerhöchst dieselben auf erwehnten Schloße, im sogenannten Churfürsten-Zimmer, Mittags offene Tafel zuhalten, bey welcher Ihro Königliche Majestäten höchst vergnügt und gegen iedermann sehr gnädig sich bezeigeten, aus dem, von des höchstseeligsten Königs Augusti Majestät glorwürdigsten Andenckens, zeitenher auf hiesigem Schloße eingeführten Willkommen, so aus einem großen porcelainen Schlüssel bestehet, trancken, desgleichen auch auf Höchstgedachter Ihro Königlichen Majestäten hohe Gesundheit bey der gantzen Tafel herumgetruncken, und zum Andencken dessen, in gegenwärttiges Buch Ihro hohe Namen eingehändig eingeschrieben wurden." The visit is also reported in ibid., IAa, vol. 25, 1739, fols. 146–47v. Fuenclara had audiences with the king in Dresden on 28 February, 9 March, and 8 May 1738; see HStA, OHMA, E, no. 8, Audienzen.
42. HStA, Loc. 14636, Acta, Die Porcellain Fabrique in Meißen betr. vol. IX 1739, fol. *34*v, entry for 28 April 1739.
43. ASV, Segr. Stato, Polonia, busta 169, fol. 117, 12 May 1738: "L'Ambasciadore di Spagna ha voluto in none del Principe, che regna in Napoli farmi dono di un brigliante in annelo assai bello, e di grandezza non ordinaria per l'onore da me avuto di benedir il matrimonio. Due altri diamanti di una quasi pari bellezza ha donato alli Conti di Wacherbarth, e de Bruhl."
44. ["un qualche pezzo raro ciascuno, o fosse d'un quadro d'arazzo, a di mosaico, o di bronso, o di marmo antico, che meritasse la loro considerazione, coll aggiunta di qualche bellissimo reliquiario d'argento con sua Reliquia insigne per ciasche d uno."] ASV, Segr. Stato, Polonia, busta Add 10 n.n., 12 November 1738.
45. The documents in the HStA are mostly collected in one volume: 10026 Geh. Kab., Loc. 3095, Das an die Königin in Spanien durch den Grafen de Velasco übersanndte Praesent von sächß. Porcelaine und was dabey sonst vorgegangen, betr. Ao 1738–1739. Some of these have been transcribed and published; see Boltz, "Beitrag zum grünen Watteau-Service" (1978): 5–24. Other documents are to be found in foreign archives, for example, in the Archives Communales in Arles, where a copy of the wanted notice, signed by the Saxon agent in Paris, de Brais, was brought to my attention by Louise Leates, Aix en Provence, in September 2005.
46. ["un jeune homme d'environ 24. ans, petit, assez bien fait, le visage plat et brun, les soureils bruns, les yeux bleues; Il parle françois, Espagnol et Italien."]
47. See the appendix.
48. HStA, 10026 Gen. Kab., Loc. 521/1, Porcelain Waaren Lagers zu Dreßden Rechnung vom 1. Jan: bis ult: Decembr. 1737, n.p.: no. 165 ("In daß Königliche, Bortzelahn [ie. Porzellan] Gewölbe Ist an Arbeit ver Fertiget, wie volget [folget] Ein Futteral, mit Daffent gefüttert Mit Sülbern treßen bortiret, auß wendig mit rohden Lehder bezohgen, und Ver Goldt, mit einen Bollierten [pollierten] beschleege [Beschläge] Beschlahgen, da vor, an—30 Thl.... Anna Dorothea schneiterin Ver Wütbete Hoff Futteralmacherin."); no. 166 ("Ein Futteral, mit Daffent gefüttert..."), no. 167 ("Ein Futteral, mit Daffent gefüttert..."), no. 168 ("Ein Futteral Zu 1. Caffe, u. schocolaten. SerVis, mit Daffent gefüttert...an—31 Thl. 1 der gleichen, item an—30 Thl.,1 der gleichen, item an—29 Thl., 1 der gleichen, item an—29 Thl., 1 dergleichen, item von weniger Stücken an—27 Thl., 1 dergleichen, item an—27 Thl., 1 dergleichen, item so etwas kleiner, an—25 Thl., 1 dergleichen, item an—25 Thl., 1 dergleichen, item an—25 Thl.... 1 dergleichen, item, So noch kleiner, 22 Thl., 1 dergleichen, Zu 2 Reitals [Reintels], und 2 Socolaten [Chocolaten] Copgen, 15 Thl., 1. der gleichen, item, Zu Soppen [Suppen], schahle, u. 1 Großen Trinckbecher, an 10 Thl."
49. ["Ein Futteral No: 13. worinnen 7 St. Große Camin Aufsätze, mit gold und Japanischen Figuren gemahlt, nehml. 1 St. gris de lin, 2 St. Celadon Glassur, 2 St. jonquille, 2 St. blau."] For Paolucci's gift see the appendix.
50. This service should not be confused with the six teabowls and saucers and six chocolate cups with the alliance arms of Saxony/Poland and Sicily that were cited in factory documents in April 1738; these were destined for Naples, for the new queen's silver toilet service; see Boltz, "Beitrag zum grünen Watteau-Service" (1978): 5-24. Obviously a gift from her father, if the interior gilding of the three surviving cups is any indication (fig. 10-20), the toilet service was perhaps silver-gilt, as was customary. Probably the service was melted down, so only the porcelain cups survive.
51. The service was owned until 1901 by Wilhelm Bode, though when and how it left Spain is unknown. Ulrich Pietsch names its recipient as the duke of Parma, dating the service to 1734–35; while Johanna Lessmann assigns it to an earlier duke of Parma, Antonio Farnese (1679–1731). See Pietsch, *Johann Gregorius Höroldt* (1996): 220–25, cat. nos. 163–77; and Lessmann, *Porzellan* (2006): 37. Armorial specialists disagree, saying the arms of the king must accompany those of the queen, but the arms are identified as the queen's in Louda and Maclagan, *Lines of Succession* (1999): table 50.
52. For background, see Cassidy-Geiger, "'Je reçu ce Soir'" (2004): 21–31. They traveled to Palmanova with 47 attendants, 40 coaches and wagons, and nearly 250 horses, departing on 13 May 1738 with an anticipated arrival on 31 May; once they were met in Palmanova, certain retainers, equipment, and horses would be replaced by others sent from Naples; HStA, OHMA, B28/F, fol. 103 onwards. See also Burkert and Frings, "Tagebücher des Sächsischen Kurprinzen" (1999): 115–22; and Bischoff, "Presents for Princesses" (2007–2008).
53. For example, the *Sächs. Hof- und Staats-Calender* (1739), where the events of 1738 were published and the gifts presented to the entourage were noted. The Roman *Diario ordinario* reported on the wedding, the journey to Naples, and the crown prince's entire tour of Italy and safe return to Dresden: 18 May 1738, pp. 10–14; 24 May 1738, pp. 22–23; no. 3248, 28 May 1738, pp. 2–3; no. 3250, 31 May 1738, p. 2; no. 3252, 6 June 1738, pp. 6, 9, 11–12; no. 3255, 13 June 1738, pp. 6–9; no. 3256, 14 June 1738, pp. 9–12; no. 3257, 18 June 1738, pp. 2–5; no. 3261, 27 June 1738, pp. 2–29; no. 3270, 10 July 1738, p. 6; no. 3325, 22 November 1739, pp. 2–3; no. 3459, 3 October 1739, p. 8; no. 3465, 17 October 1739, pp. 4–6; no. 3469, 28 October 1739, p. 12; no. 3489, 12 December 1739, pp. 7–8; no. 3534, 30 March 1740, p. 3; no. 3536, 2 April 1740, p. 9; no. 3539, 9 April 1740, pp. 9–10; no. 3548, 30 April 1740, p. 21; no. 3552, 11 May 1740, p. 3; no. 3555, 18 May 1740, pp. 3–4; no. 3557, 21 May 1740, pp. 8–9; no. 3560, 28 May 1740, n.p.; no. 3563, 4 June 1740, p. 9; no. 3570, 22 June 1740, p. 3; no. 3574, 1 July 1740, p. 2; no. 3581, 16 July 1740, p. 12; no. 3583, 22 July 1740, p. 2; no. 3592, 12 August 1740, pp. 3–4, 12; no. 3608, 17 September 1740, p. 10; no. 3619, 14 October 1740, p. 7.
54. For an example see Lina Urban, "Tavole e menu al tramonto della Repubblica," in Dal Carlo, ed., *Porcellane dei Querini Stampalia* (2002): 69–94.
55. According to art historian Evelyn Korsch, Venetian candles were of extremely high quality and highly valued as gifts (personal communication).
56. *Sächs. Hof- und Staats-Calender* (1739): n.p.: "und hat Ihro Majestät die Praesente von Ihro Catholischen Majestäten überbracht, die in einem ganzen Brust-Schmuck, Ohr-Gehencken, und einer Agraffe, alles von den grosten und kostbarsten Brillanten, von unschatzbaren Werthe bestanden." For a gift of horses from the king of Naples to Dresden in 1738, presumably in conjunction with the marriage, see chap. 3, part 2.
57. Ibid.: "Ihro Majestät... ihn dabey mit Dero reich mit Diamanten besetzten Portrait, auf 1000 Doppien geschätzet, dessen Secretarium mit einem diamantnen Ringe, den Commandanten und die Officiers der Truppen aber mit goldnen Uhren, Degen, Tabatieren von Gold und Silber beschenkten." For the report of the passage of the queen and her entourage over Venice, see Biblioteca del Museo Correr Venezia, Cod. Correr 1074/2, Raccolta di Secreti, fols. 144r–150v.
58. See the appendix.
59. HStA, 768/2, fols. 85 and 106–20 (June 1738).
60. HStA, 768/2, fol. 175. She received from her husband a garniture of yellow diamonds and a ring of the same stones.
61. For background, see Moore, "Prints, Salami and Cheese" (1995): 584–608. See also Bowron and Rishel, *Art in Rome* (2000): 132–33, cat. no. 13 (the second Chinea Macchina of 1746 printed on paper), 136–37, cat. no. 17 (the last Macchina of 1733 before the tradition was resumed in 1738).
62. The weathervane is described as "sogenannten-Girouette oder Zerre-Zerre"; *Sächs. Hof- und Staats-Calender* (1739): n.p.
63. HStA, 768/2, fol. 204: "huit Tasses de fayance peintes d'un tres bon gout, par un certain [blank]. Cette fabrique est établie dans L'Abruzzo et donne de l'occupation à des peintres, qui meriteroient d'etre employés à Meisen [sic] aussi m'est-il venu la pensée de chercher quelqu'un d'entre eux pour la dite fabrique." For a discussion of the Castelli vases in Dresden, see Richter, *Götter, Helden und Grotesken* (2006): 246–49, cat. no. 210.
64. Probably presented in a fitted leather box, this item might be comparable to the Meissen ecuelle and stand in the Winterthur Museum (no. 1996.4.224) from the Campbell Collection (1966-18), which has an old paper label in Italian stuck to the cover of the box, indicating a probable Italian provenance.
65. ["une belle tabaquiere d'or garnie de brillans, et cela en consideration des medailles, camaieux, et Pierre gravée"]; Fastenrath-Vinattieri, "Katholische Hofkirche in Dresden" (2003): 270 and n. 94.
66. The shipwreck is cited in HStA, Loc. 768/3, fol. 143v, 28 January 1739: "J'en ai des Caisses de Porcellaine, de Linge et Broderie qu'on avoit embarquées sur une malheureuse Tartane. Votre Excellence verra ce que Mons: le Marquis de Salas m'en ecrit, et j'attens bientôt les debris du naufrage Dieu veuille conduire à meilleur port le nouveau service de Porcellaine qui doit m'etre envoyé de Dresde, à ce qu'une letter du St. Müldener Secretaire de la Cour ne marquee."
67. HStA, 768/2, fol. 517, 10 October 1738: "4. Stk. Terrinen, von 5. Zollen hoch mit deckeln, 4. Stk. Compotts-Schaalen von 1½. Zoll hoch, 3. Stk. Mittel-Schüßeln, 4. Stk. Seiten-Schüßeln, 1. dzt. Coffée-Schälgen, 1. dzt. Dergleichen Tassen, 1. dzt. Choccolade-Tassen, 1. dzt. Unter-Choccolade-Tassen, und 2. dzt. Teller, Zwar gut gebrandt vorhanden, welche aber zur Zeit wurde (?) nach dem Dessein gemahlet noch vergoldet wären; hingegen seyn annoch zu fertigen: 4. Stk. Kühl-Näpffe, 4. Stk. Seiten-Schüßeln."
68. ["une Table de Porcellaine avec des Gueridons, des Girandoles, et des Bras Assortissans et pareils à ceux dont le Roi lui fit present en Saxe, et dont Elle a regale son Epoux et qui Elle destine aussi ce present aussitot qu'Elle pourra l'avoir."] HStA, Loc. 768/2, fols. 852v and 860.
69. ["Article Sixieme / Des Présents à Faire / L'on passe icy sous silence les Portrait de diament, que l'ambass. presentera à la nouvelle Reyne de la part du Roy D. Carlos à l'occasion des fiençailles; je ne parlerai pas non plus des presents que la tendresse et generosité suggeront à LL. MM. de faire à l'Epouse leur Fille, mais je toucherai en passant ceux d'un moindre prix, qu'Elles pourront faire au Roy de Naples leur Gendre,

lesquels [indistinct] fort goutés en Italie par rapport à leur raret come par example des chevaux de selle Polonois, des armes, un service complet de Table consistent en linge du plus beau et du plus fin, en porcelaines de Saxe, en cristaux d'icy ou de Boheme avec les armes et devises du Roy et de la Reyne des Deux Siciles, et cela exigeroit aussi qui on donnat les ordres sans delaly pour y travailler à tems."] HStA, Geh. Kab., Loc. 782, Das bey Vermahlung der Königl: Printzeßin Maria Amalia Hoheit mit der Königes beyder Sicilien Don Carlos Majt: per Procurationem, zu beobachtende Ceremoniel und die Regulirung d. hierbey anzustellenden Festivitaten betr. ao. 1738, n.p.

70. Staatliche Porzellan-Manufaktur Meissen, Archives, Kommissionsakten I Aa 25, fol. 27 ff, April 1736: "Credenzteller a 14. Zoll breit und 19. Zoll lang, auf denen Ecken verbrochen und passigt, die Leuchter…hingegen haben zu den Füßen dieser sogenannten Tisch-Blätter dienen sollen"; elsewhere called a *Porcelain-Tisch*; these references kindly communicated by Peter Braun. For more on the "Sułkowski" service, see Maureen Cassidy-Geiger, "Innovations and the Ceremonial Table in Saxony, 1719–1747," in Hahn and Schütte, eds., *Zeichen und Raum* (2006): 135–62.

71. HStA, 768/3, fol. 144v, 11 December 1738: "La Reine des deux Siciles auroit souhaité quelques Porcellaines de Saxe pour en regaler le Roi Son Epoux le jour de sa naissance. C'est à dire, que S.M. en a été entierement depouillée m'en trouvant egalement depourvu, j'ai fait diligence tant à Livourne qu'ici, et j'ai eu L'honneur de Lui envoyer à la place quelques vases du Jappon, ainsi qu'Elle aggreera infiniment les pieces que S.M. Lui veut envoyer."

72. HStA, 768/4, fol. 293v–294, June 1739: "Le Marquis de Salas n'a pas temoigné moins de satisfaction de la part de Leurs Majestes Siciliennes pour le beau Service de Porcellaine dorée que le Roi N.M. a envoyé à la Reine sa fille. Je joins ici Copie de ce qu'il m'en a ecrit. Extrait de la Lettre de S.E. le Marquis de Salas de Naples le 2 Juni 1739. Presentai alla Regina in nome di S.M.P. come V.E. mi haveva comandato la Cassa della Porcellana pervenutami col Procaccio. Non si puo veder niente di piu magnifico, ne di miglior gusto delle Porcellane medl. Sono veramente degne del Gran Principe, che le manda, e di Gran Principi a cui le ha mandate."

73. The spoon was sold at Christies London, 5 April 1982, lot 129 and again at Christies London, 12 October 1995, lot 53; references kindly supplied by Malcolm Gutter and Rodney Woolley.

74. ["Sa Majesté la Reine m'a fait connoitre qu'elle seroit bien aise d'avoir une chasse pour y mettre une montre de poche et la placer sur une table, si Votre Excellence vouloit en dire deux mots au Roi je suis persuadé que cette petite Galanterie obligeroit infiniment cette digne Princesse, Elle a aussi cassé certaine Tabatiere favorite de Porcellaine ronde avec un Dauphin en relief sur le Couvercle et Elle l'a si fort regretée que je lui ai dit que la perte seroit bientôt reparable, je croyois en effet d'avoir moimeme de semblebles Tabatieres au logis, mais en ayant demandé compte à mon valet de chambre, j'ai eu la Mortification d'aprendre que je les avois deja toutes distribuées, ainsi Votre Excellence pourroit m'aider à degager ma parole si Elle exposoit a Sa Majesté le plaisir que ces petites attentions feroient a la Reine Sa fille."]; HStA, 768/2, fol. 665.

75. HStA, 768/2, fol. 790, 18 December 1738: "hiernachst nehme mir die freyheit Eur Excellenz zu bitte mir mit ehrster Gelegenheit Ein dutzendt unterschiedliche Porcellain Tabatieren durch Wien nacher Venedig vermöge…"; HStA, 768/3, fol. 161, 16 February 1739 "Je ne doute pas que Votre Excellence n'ait reçu les trois Tabatieres que j'ai eu l'honneur de lui adresser…"; HStA, 768/3, fol. 322, 28 February 1739: "J'ai recu mercredi passé…les trois tabattieres de porcellaine…"; HStA, 768/3, fol. 467r–v, 23 March 1739, Brühl to Wackerbarth: "Je suis charmé que les Tabatières en Porcellaine aient été du goût de V.E."; HStA, 768/4, fol. 135, n.d., Brühl to Wackerbarth: "Je suis faché que trois des Tabattières envoyées à V.E. aient été endomagées en chemin. Je les attens de retour pour en pouvoir disposer conformément aux intentions de V.E. en faisant refaire, ce qui y a été brisé en partie"; HStA, 768/4, fol. 250, 20 May 1739: "Je prendrais la liberté d'envoyer à V.E. par le premier ord. les trois tabattieres de porcellaine endomagees"; HStA, 768/4, fol. 324v, 29 June 1739, Brühl to Wackerbarth: "à l'égard des tabatieres de porcellaines come il n'y en a pas de prêtes, et qu'il faut du tems pour en fait faire"; HStA 769/1, fol. 14c, 29 October 1739: "J'ai reçu ici les trois Caisses de Porcellaine dont V.E. m'a fait mention dans ses precedentes, et les trois Tabattieres de Porcellaine m'etant aussi parvenues fort bien conditionnees j'en remercie Votre Excellence"; HStA, 769/1, fol. 19c, r–v, 3 November 1739: "Je suis charmé que V.E. a reçu a bien conserveés les Porcelaines envoyées d'ici en trois caisses de même que les trois Tabattieres. V.E. ne me trouvera pas moins de zele et de promptitude toutes les fois qu'il s'agira d'execute les ordres dont Elle voudra bien m'honorer à l'avenir."

76. Presumably, the chinoiserie service with the alliance arms of Albani and Borromeo was presented to the couple before his death in 1724; for a chocolate cup and saucer, see [Hoffmeister], *Meissener Porzellan,* vol. 2 (1999): cat. no. 307. For the portrait and personality of Carlo Albani, see Bowron and Rishel, *Art in Rome* (2000): 369–70, cat. no. 219. Another service with the arms of Don Federico Borromeo incorporates the Polish order of the White Eagle which he received in 1736; for the coffeepot and a cup and saucer, see Balboni Brizza, *Ceramiche* (1994): 36–39, cat. no. 1. The Albani were also keenly interested in August II's Japanese Palace in Dresden and requested drawings of the interiors which were sent to Rome in August 1721: HStA, Geh. Kab., Loc. 3422, Correspondence du C. de Wackerbarth avec Msr. Thioly à Rome sur l'achat de statues, 1721, fol. 13v: "J'ay la libertée Monseigneur, de demander au Roy pour le Card. Albani le dessein de l'arrangement de la maison des Indes au Vieux Dresden…"; fol. 18v :"Quant au dessein de l'arrangements des porcellaines et de l'ameublement de la maison des Indes au vieux Dresden j'ai deja ordonné de le faire et des qu'il sera achevé, je ne manquerai pas de vous l'envoyer"; fol. 25: "Voici, Monsieur, le dessein, qui marquee en meme tems le profil des chambers de la maison hollandaise au vieux Dresden, lequel S.E. Msr. Le Cardinal Albani a souhaité"; fol. 37: "J'ay recu avec le dessein de l'ameublement de la maison hollandaise la lettre dont Votre Exle. me donne aupres de luy, en si'il ne falloit meme que passer a Urbin pour le piquer d'honneur Je serois volontiers de ce detour là."

77. See Cassidy-Geiger, "'Je reçu ce Soir'" (2004); Fastenrath-Vinattieri, "Sulle trace de primo Neoclassicismo" (2003); and Fastenrath-Vinattieri, "Katholische Hofkirche in Dresden" (2003): 238–309.

78. Gifts of foodstuffs and wines in Italy are frequently indicated in the travel diaries: HStA, 768/2, fol. 868: "S. Emce lui envoya aussi un present de gibier, et d'autres comestibles. Ce qu'elle est accoutumée de faire Presque tous les jours." The Pope's gift included "paoni, Faraone, Tortorelle, Starne, Pernici, Pollanche d'India, Capponi, Pollanche, Li Sudetti animali, Starne morte, Bresuiutti, Mortadelle, Butiro, Parmegiano, Pera frescho…" and many other items; see HStA Loc. 768/3, 29 November 1738, fol. 118r–v. For the bills for this particular gift, with payments to each vendor entered, totaling 603.55 [scudi], see ASV, Computisteria, busta 1057.

79. See Cassidy-Geiger, "'Je reçu ce Soir'" (2004): 21–31. For more on the order of the *Rose d'Or*, see Gonzalez-Palacios, *Arredi e Ornamenti* (2004): 36–41. Her husband received the ducal hat, scabbard, and sword from the Pope in 1726, when crown prince; see chap. 3, part 2; Bowron and Rishel, *Art in Rome* (2000): 195–96, cat. no. 85; and Cornides, *Rose und Schwert* (1967); this publication graciously provided to the author by Guy Walton.

80. For the bill, totaling 36.90 (22.50) scudi, for the reinforced container for the golden rose, see ASV, Palazzo Ap., Computisteria, busta 866, no. 65, 18 March 1738. Other records for the manufacture of the *Rose d'Or* presented to the Grand Duchess of Tuscany, Maria Theresia, in 1739 (according to HStA, Loc. 768/3, fol. 20v) provide an indication of the workmanship and expenses associated with the manufacture of these treasury objects produced once a year and blessed by the Pope. See ASV, Palazzo Ap., Computisteria, busta 213, Giustificazione nos. 53, 69; busta 867, no. 53; busta 3042, Mandati no. 53; busta 867, no. 53; Archivio di Stato Roma, Camerale I, busta 1083, Mandati No. 457.

81. HStA, 768/2, fol. 792v, where 400 bottles were handed out, 72 to the Pope, 72 to the Camerlengo, and 48 each to cardinals Corsini and Acquaviva. Presumably a taste introduced at the Saxon court by the Habsburg princess Maria Josepha, cases of "Tokay" were supplied to her son on the Grand Tour and her daughters when they married and moved abroad.

82. For some background, see Coban-Hensel, *Wettiner und ihre Reliquiensammlungen* (n.d.): 7–25; see also Cassidy-Geiger, "'Je reçu se Soir'" (2004); Seifert, *Domschatzkammer* (1992); Seifert, "Religiöse und geistige Leben" (1995): 31–42. According to Birgit Mitzscherlich, curator of the Domschatzkammer, Bistum Dresden-Meissen, the inventory of the reliquaries belonging to the Wettin family includes a listing of those owned by the crown prince, but none are recognizable today (personal communication, letter of 26 October 2004). For some of the reliquaries presented as gifts, see HStA, Loc. 768/2, fol. 706 (St. Benigno), 734 (True Cross), 746 (True Cross), 783, 785; Loc. 768/3, fol. 122 (St. Francis Borgia), 177v, 301, 383 (St. Claire); Loc. 768/4, fol. 308. For the bill for the copy of the reliquary of St. Benigno presented to the prince, see ASV, Compusteria, busta No. 111, 6 October 1739. He also received devotional paintings, for example, a painting of St. Brunon by Francesco Solimena; HStA 768/2, fol. 810v–811, and a copy of an original by Guido Reni (ASV, Compusteria, busta 849, 1727, no. 31, "30 Genn 1726").

83. HStA, 768/3, fol. 470v, 25 March 1739: "J'ai trouvé dans la Specification du Service Porcellaine que le Roi destine au Card. St. Clement une Garniture de Cheminée laquelle si S.M. daigne l'agreer pourroit etre presentee au Cardinal Acquaviva ou bien au Cardinal Alexandre Albani. Le premier ayant fait present a S.A.R. de deux beaux Reliquaires d'or et l'autre lui destinant a ce qu'on m'a dit une belle Table de Mosaique sans parler de l'appartement." And HStA, 768/3, fol. 199r–v, 13 April 1739: "Le Roi est content que V.E. presente au Cardinal Aquaviva ou bien au Cardinal Alexandre Albani de la garniture de cheminée jointe au Service de porcellaine destiné pour le Cardle. St. Clement; mais, lorsque je lus à S.M. l'article des deux Reliquaires d'or que le premier des dits Prelats auroit presenté à Mgr. Le Prince Rl. Et Electl. Je remarquai, que S.M. supposant que les Reliquaires n'auront pas eté vuides, Elle auroit souhaité de savoir quelles reliques ils renferment, puisque sans cela Elle ne trouveroit le present d'un simple etuit guere convenable pour S.A.R."

84. Seifert, "Religiöse und geistige Leben" (1995): 35–37. The silver-gilt reduction of St. Peter is illustrated and called a gift of Pope Benedict XIV in 1748.

85. For records of the production of the lapis lazuli rosary ("un corona stragrossa di lapislazzaro fino consegnatami da Monsig.r Ecc.mo Maggiordomo, consistente in n.o 96 rosette d'oro mezzane"), which is presumed lost, see ASV, Palazzo Ap., Computisteria, busta 215, Giustifcazione no. 3; and busta 3042, Mandati no. 3.

86. ASV, Palazzo Ap., Computisteria, busta 3042, Mandati no. 57 (24 March 1739); busta 866, nos. 108, 199 (29 November 1738); busta 867, no. 55; and busta 867, no. 55. For more on these tapestry portraits, mostly devotional subjects, see Alvar González-Palacios, "Open Querie: Short Notes about the Decorative Arts in Rome," in Bowron and Rishel, *Art in Rome* (2000): 156–63, esp. 161–62.

87. The portrait of August II may be a copy of an engraving of ca. 1733; see Lomnicka-Zakowska, *Graficzne portrety Augusta II* (1997): 7, 146–49, nos. 56–57. Source kindly suggested by Claudia Schnitzer.

88. HStA, 768/2, fol. 868 and 886: "Le Cardl. St. Clement fit present ce jour là à S.A.Rle de volumes fort proprement reliés aux armes de Saxe, et qui contiennent une tres belle collection d'estampes de Rome ancienne, et moderne" and "ein Prasent von 18. Bänden schönen Kupfferstiche gemachet worinne die schönßten gebäude, Statuen und Gemählde des alten und neuen Rome abgebildet sind." See also Fastenrath-Vinattieri, "Katholische Hofkirche in Dresden" (2003): 271–72, who suggests the engravings from Albani were likely by the de Rossi family and writes that the Urbino publisher Girolamo Mainardi presented the prince with five more books of engravings with special leather bindings (noted in HStA, 768/2, fol. 809v). Engravings of local subjects, published locally, were frequently presented to foreign rulers and visitors; Count Lagnasco for example reported on 13 September 1756 that "the ambassador of France, on behalf of the King his patron, presented yesterday to the pope eighty superbly bound volumes of beautiful editions (from a letter in the HStA), kindly communicated by John Moore who also noted that Emperor Joseph II received "from the Most Eminent Andrea Corsini the volumes of the 'Museo Capitolino' and those of 'Underground Rome' [*Roma Sotterranea*] most nobly bound," (letter dated 6 April 1769, in the archive in Simancas). Festival books, like the Chinea and Cuccugna prints, were presentation volumes; see Moore, "Prints, Salami and Cheese" (1995): 584–608. According to the chronicler Johann Georg Keyssler who wrote in reference to his 1730 visit to Dresden: "Der Dresdenische Hof ist unter dem jetzigen König stets sehr prächtig gewesen, und warden alle grosse[n] Solennitäten,

Ritter-Spiele, Aufzüge, und wo der Lands-Herr sonst eine Magnificenz gezeiget, in Kupfer gestochen, welches Wercк bey 200000. Thaler Unkosten erfordern und nur zu einem Geschenck vor grosse Herren dienen wird," this reference generously provided to the author by Claudia Schnitzer from an unpublished lecture.

89. Marble tabletop (no. AB 198); see Kunze and Frölich, eds., *Römische Antikensammlungen* (1998): 75, fig. 16. This is one of several marble tabletops recorded in a 1765 inventory in the Skulpturensammlung: "Ein Tisch-Blatt von gelblicht weiß mit melirtem Alabastre, mit eingelegtem antiquen Mosaique in der Mitte, welches in 9 Blumen mit doppelter Einfassung besteht. Dieses Blatt ist in der Mitte durch und durch zerbrochen, und ist mit einer metallenen godronirten vergoldeten Einfaßung umgeben. Die Mosaique, welche aus der Villa Hadriani, ist, 37½ Ell. 10½ Zoll und das ganze Tischblatt 26½ Ell. 28 Zoll. Vom Gr. V. Wacherbarth." Reference and transcription kindly supplied by Astrid Nielsen, Skulpturensammlung. That it was listed as "from Wackerbarth" suggests the prince made him a present of the tabletop.

90. Antique marble wrestler (inv. Hm97), see Gregarek, "Untersuchungen zur Kaiserzeitlichen Idealplastik" (1999): 273, no. N9. On New Year's Eve 1738, Wackerbarth was allowed to view the gladiator sculpture destined for the crown prince: "P.S. Le Cardinal St. Clement me fit voir encore hier au soir une grande et belle Statue de marbre gris d'Egypte representant un joueur de celles dont S.E. veut regaler S.A.R." (HStA, Loc. 768/3, fol. 22v). For further archival references, see Cassidy-Geiger, "'Je reçu ce Soir'" (2004). The shipment of the considerable artworks amassed by the prince on his grand tour was noted in the *Diario ordinario*, 12 August 1740, pp. 3–4: "DRESDA. 8 luglio. Alli 29 del passato giunsero in questa Città 13 grandi casse piene di statue di marmo, e bronzo, che il Principe Reale, ed Elettorale ha fatto spedire dall'Italia." Two more gifts identifiable in Dresden today are a gold ring with antique cabochon (inv. Hase4 223/304) and a gold cloakpin (inv. H4 127/18), according to Astrid Nielsen.

91. The body of the saint was entombed in St. Vitus Cathedral in Prague in 1736. The prince also delivered a relic of the saint to Venice in 1740 which was incorporated into an altarpiece by Bartolomeo Carminati in 1744; Biblioteca del Museo Correr Venezia, Cod. Cicogna 3237, Convolut for San Polo (n.p.), kindly communicated by Evelyn Korsch.

92. HStA, Loc. 768/3, fols. 89, 383.

93. ["La prolongation de sejour de Msgr. Le Prince Royal à Rome me met dans la necessité de prevenir Votre Excellence sur les presens que S.A.R. sera obligée de faire dans une Maison où Elle aura passé presque une année entiere qui par consequent ne sauroient etre que plus considerables. J'en joins ici une Liste. Le nombre de ceux qui tachent/lachent d'obliger le Prince en differentes manieres augment aussi tous les jours, et je sai que l'intention du Roi n'est pas qu'on reste court en pareil case. C'est pourquoi je pense que ce seroit une epargne si à la place de montres et de Tabatieres d'or, j'avois aussi à la main quelques Tabatieres de Porcellaine ou quelques Services à Thé, Caffé ou Chocolat. Mons: le Cardinal m'a aussi suggeré de me pourvoir de medailles d'or et d'argent come plus honorables que l'argent en espece. Je me reccomande donc à Votre Excellence pour en avoir bonne provision le plus tot possible à cause des Quarantaines, le voyage de Naples ayant enlevé tout ce que j'avois de pareil."] HStA, Loc. 768/4, fols. 318–19 (with the list of recipients; see appendix). Duke Corsini thanked the prince for the gifts of porcelain to his uncle, Cardinal Nero Corsini (the Majordomo?), and to his sister, Vittoria (HStA, 769/1, fol. 2v–3).

94. For letters and documents pertaining to the gifts, see HStA, 768/4, fol. 324r–v, 29 June 1739; Loc. 768/2, fol. 707, 10 December 1738 (Bruhl to Wackerbarth); 768/4, fol. 326–27v (list of gifts); Loc. 768/4, fol. 369, 13 July 1739 (Brühl to Wackerbarth). See the appendix.

95. Among other items he requested "le medailles frappée sous les deux regnes, celle surtout qu'on a frappée l'année 33 à la memoir du Roi defunt; Les Statues de St. Pierre et de St. Paul en Porcellaine de la hauteur de Trois ou quatre pieds dont Elle donnera le Modele, aussi bien que de quelques Bustes, et autres Vases" (HStA, Loc. 768/2, fol. 852, 18 December 1738). See also Loc. 768/2, fol. 859v, 7 January 1739 (Brühl to Wackerbarth); Loc. 768/3, fol. 143v, 28 January 1739; Loc 768/3, fol. 162r–v, February 1739 (Brühl to Wackerbarth).

96. See the appendix.

97. I would like to thank Anette Loesch, who kindly responded to my inquiries about this piece.

98. HStA, Loc. 768/4, fol. 268 (first mention of broken pieces); see also ibid., fol. 339v, 18 June 1739; fol. 401r ("Specification Desjenigen Porcellains"); and fol. 321r (further notations made 18 June 1739).

99. HStA, Loc. 768/4, fol. 371r, 7 July 1739 ("Drey Ringe, ieder mit einem Herz-förmigen Land-Topas besezt und mit kleinen brillanten carmisiret, Zwanzig Stk: Goldene Crönungs-Medaillen, Funffzehen Stk: Goldnen Oberlausizsche- und Zehen Stk: Detto Freybergische Huldigungs-Medaillen, Zwey goldene Medaillons vom Campement 1730, Zwey goldene Medaillen, auf des höchstseel. Königs Gedächtniß...."). According to Rainer Grund, the gold medals commemorating the 'Zeithainer Lustlager' in 1730 were produced by Heinrich Groskurt, Georg Vestner und Christian Wermuth but none survive in the Dresden collection. Though considered lost, the famous Albani collection of epigraphs, coins, and medals was appropriated by Napoleon; representative medals are not to be found in the Vatican, according to the Director of the Vatican Museums, Alfredo Papalia (email, July 2006), nor are they in Urbino.

100. HStA, Loc. 768/4, fol. 417, 3 August 1739 (Brühl to Wackerbarth): "Elle y verra qu'on a fait aussi un couvercle pour le grand Vase, par précaution, de même que deux autres de couleur jaune au lieu d'un seul, qu'on avoit demandé afin qu'il y en ait un au moins qui soit juste."

101. For the gift to the cardinal, see HStA, 768/4, fol. 293v–294, June 1739, and fol. 258v, 11 June 1739. For the proposed replacement porcelain table service from stock in the Japanese Palace proposed, see HStA, Loc. 769/2, fol. 51v, 29 June 1740, fol. 43a, 1 July 1740, and fol. 75 and 76 (delivery of the service). See also chap. 6 in this volume.

102. From Rome, Wackerbarth wrote to Brühl about the triumphal arches constructed for the official entrance (and only visit) of the new ruler of Tuscany, Francis Stephen, husband of Maria Theresia, to Florence in January 1739; see HStA, Loc. 768/3, fol. 20r–v.

103. HStA, Geh. Kab., Loc. 355, Journal du Voyage de son Altesse Royale Monseigneur le Prince Royal...ecrit de sa propre Main, vol. III, 2 November 1739, fol. 183: "Il y a dans la meme chambre deux burots remplis d'ouvrages en yvoir. Les plus belles pieces sont: un Crucifix, et un Vase fait par un Prince de Saxe, comme aussi un Crist attaché à La Colonne et deux vases d'une tres belle proportion dont l'un paise 4. onces." For the ivory vase see Mosco and Casazza, *Museo degli Argenti* (2004): 124–25, fig. 4. For the obviously Saxon serpentine objects in the ducal collections, see Damian Dombrowski, "Dresden-Prag: Italienische Achsen in der zwischenhöfischen Kommunikation," in Marx, ed., *Elbflorenz* (2000): 65–99 and figs. 12 (color ill. III), 13, 14 (color ill. IV).

104. Archivio di Stato di Firenze, Miscellanea Medicea 446, Narrazione della venuta e permanenza in Firenze del... Principe...26 October 1739, insert no. 3, reports that on 2 November, he viewed the porcelain room and other rooms in the Palazzo Pitti, and the next day he returned to see the Flemish paintings, the ivory, amber, and mathematical instruments, and on 5 November, he examined the famous physics laboratory of Professor Varynge also located in the palace. HStA, Geh. Kab., Loc. 355, Journal du Voyage de son Altesse Royale Monseigneur le Prince Royal...ecrit de sa propre Main, vol. III, 5 November 1739, fol. 185; also HStA, Loc. 769/1, fol. 30, 2 November 1739. For the porcelain, see also Tabakoff, "European Porcelain" (1974): 3–16; Clarke and D'Agliano, *Porcellane tedesche* (1999). For the porcelain in the apartments of the Electress Palatine, see the appendix in this chapter.

105. ["Le C. De Richecours le Senateur Ginnori et le [indistinct] de Brettwitz dinerent chez moi. Le Senateur Ginori nous montra de ses porcellaines qui à ce qu'il dit doivent [indistinct] au feu le plus fort mais elle ne me paroit pas trop belle prequ'à present, il est bien vrai qu'il ne l'a commencé qu'avant année et demi."] HStA, Geh. Kab., Loc. 355, Journal du Voyage de Son Altesse Royale Monseigneur le Prince Royal...ecrit de sa Propre Main, vol. III, November 1739, fol. 190. A certain amount of attention to the ceramics industries outside Saxony was normal. On 17 April 1739, for example, the prince's chamberlain wrote to his brother, Count Brühl, about Florence ("Doccia") porcelain (HStA, Loc. 768/4, fol. 126). The Doccia manufactory was mentioned again in light of the influential Cardinal Troiano Acquaviva's stated interest in porcelain; see HStA, 768/4, fol. 407 (Wackerbarth to Brühl).

106. Archivio di Stato di Firenze, Mediceo del Principato 6309, Carteggio di Anna Maria Luisa di Cosimo III, 1739, fol. 506 (letter to the Contessa Faustina Acciaiuoli Bolognetti in Rome).

107. For the tabletop see HStA, 769/1, fol. 33, 11 November 1739; for the clock see HStA, 769/1, fol. 42v–44, 18 November 1739.

108. The six surviving Florentine plaques in the Grünes Gewölbe feature birds, either parrots (III 57, 58, 59, 67 and 68) or an owl (III 69); all measure 23⅞ x 17¾ in. (60.5 x 45 cm). According to fol. 717 of the "Inventarium über das Pretiosen-Zimmer 1733," there were also plaques with still lifes" (Grünes Gewölbe, Staatliche Kunstsammlungen Dresden, Archive,); transcription graciously provided by Jutta Kappel. See also Syndram, *Schatzkammer Augusts des Starken* (1999): 15–18. For the Prague plaques, see Kappel, "'Commesso in Pietre Dure'" (1990): 104–9.

109. For the plaques see Archivio di Stato di Firenze, Mediceo del Principato 6298, Lettere e avvisi dalla Polonia di Lorenzo Mariani all'abate Gaetano Pucci segretario del Principe Gian Gastone, 1699–1706, fol. 932r–934r [fol. 933 lacking], 25 November 1702, (from Florence to Conte Lorenzo Mariani, Warsaw). For the tabletop, purchased in Rome in 1729 from the Chigi collection, see Leplat, HStA, Loc. 1386, Ordres et Lettres du Roi à...LePlat...1715–1727, where it is cited multiple times (see n. 29, above). Leplat notes that marble tables found in Florence would be highly suited to the Dresden Grünes Gewölbe (fol. 131).

110. Archives of the Staatliche Kunstsammlungen Dresden, Skulpturensammlung, Inventarium uber Sr. Königl. Maj. in Pohlen p und ChurFl. Durchl. zu Sachßen pp. Statuen, Brustbilder, Groupen, und ander Gefäß, sowohl antique, als moderne, aus allerhand Marmelstein, Metallique, Porfire, Alabastre pp verfertiget, so von ao. 1723 bis ieziges 1726.te Jahr angeschafft un nunmehro beym inventiren im Decembr. h. a. in Dero grünen Gewölbe, Bilder-Gallerie und Neben-Zimmer, wie auch in Dero Holländ. Palais. Garten aufgesezt stehend, zu befinden sind. Dreßden, 5. December 1726, fols. 64–69: nos. 301, 304, 310. I am indebted to Astrid Nielsen for her transcription of the entries on these pages, which included tabletops in marble described as "von allerhand Farben Marmor" or "von schwartzen Marmor, rings um den Rand herum mit bunten farbigten Marmor und Lapis lazeris ausgelegt" [ie. pietre dure], brown, yellow, black, gray, green, and white (Cararra).

111. HStA, Geh. Kab., Loc. 758/3, Ihrer Hoheit der Königl. Printzens Friedrich Augusts Reise in frembde Länder betr. Ao. 1712, vol. III, fol. 30, 2 May 1712.

112. HStA, Geh. Kab., Loc. 355, Journal du Voyage de son Altesse Royale Monseigneur le Prince Royal...ecrit de sa propre Main, vol. III, 2 November 1739, 11 November 1739, n.p. (after fol. 192).

113. HStA, Loc. 769/1, fol. 12v–r; see appendix.

114. For the full listing, see the appendix. The gift to Father Ascanio was in exchange for a miraculous painting of St. Francis Xavier that survived a fire and so became a form of relic. The prince personally examined the painting on 3 November, and it was sent to him as a gift on 6 November; Archivio di Stato di Firenze, Miscellanea Medicea 446, Narrazione della venuta e permanenza in Firenze del... Principe...26 October 1739, insert no. 3.

115. See Cassidy-Geiger, "'Je reçu ce Soir'" (2004). For documentation in Venice see Archivio di Stato di Venezia, Collegio, Cerimoniali, reg. 4 (1705–1768), fol. 99v–102r (arrival of crown prince noted 29 December 1739); ibid., Collegio, Esposizioni Principi, reg. 105 (1738–1742), fols. 112–13, 141 (noting request by the king's agent, Minelli); Biblioteca del Museo Correr Venezia, Cod. Cicogna 3278/1, Dei Cerimoniali della Ser.ma Repubblica di Venezio...1600–1767; fol. 27v (naming the deputes assigned to the crown prince in 1739); ibid., Cod. Cicogna 3278/23, Memorie de' passaggi de' Principi esteri... Raccolte da Pietro di Giacomo Gradenigo patrizio Veneto... dal 1347–1765, fols. 48–50; ibid., Consiglio di Reggenza 986, Carteggio di diversi con la Reggenza dal 1737 al 1739, insert nos. 527, 530.

116. Biblioteca del Museo Correr Venezia, Cod. Cicogna 3278/1, Dei Cerimoniali della Ser.ma Repubblica di Venezio...1600–1767; fols. 25–27r (naming Friedrich August II's deputes in 1711—Francesco Gritti, Piero Mocenigo, Noccolò Tron, and Alvise Mocenigo—and in 1715—Daniel Bragadin, Filippo Nani, Lunardo Pesaro, and Alvise Mocenigo); ibid., Cod. Cicogna 3278/23, Memorie de' passaggi de' Principi esteri...Raccolte da Pietro di Giacomo Gradenigo patrizio Veneto...dal 1347–1765, fols. 47, 71 (visits of the same prince in 1713 and 1716, when he

lodged with the elector of Bavaria in the "casa Michiel" at Santa Sofia). See also ASV, Collegio, Cerimoniali, reg. 4 (1705–1768), fol. 14v–27v and Collegio, Esposizioni Principi, reg. 100 (1709–1714), fols. 174–195 (protocol for the first visit).

117. ["Primo dover del nostro officio era quegli d'esponere in nome publico al Principe le più affettuose congratulazioni convenienti allo accoglimento d'un ospite tanto illustre, e così si è fatto. Toccato essendo a me Contarini di rilevargli nei termini più abbondanti la consolazione della Republica al di lui arrivo accresciuto dalla grata memoria d'aver accolto altre volte sotto lo stesso nome il Conte di Lusazia, ed in questa istessa città, l'Augusta Persona della Maestà di suo Padre, e da quella più fresca ancora, di aver pratticate le più cospicue dimostrazioni d'onore all'occasione del passaggio per i Publici Stati, seguito nell'anno scorso della Regina delle due Sicilie sua sorella; soggiungendo infine, che come le comissioni nostre erano quelle d'assistere a S. M. R. E. in maniera corrispondente all'antica amicizia, ed alla perfetta estimazione del Senato per l'Augusta Casa di Sassonia, così niente s'ommetterebbe da noi per ben essequirle co la più accurata attenzione. "]; Biblioteca del Museo Correr Venezia, Cod. Cicogna 1248, Officii d'Ambassatori in Coleggio e giurisdizion del Friuli, fols. 21–24v.

118. The presentation included "un beau dessert de Cristaux d'un goût, et d'un ouvrage exquis, en vins, liqueurs rares, givier, venaison, Poissons, Confitures, et autres Comestibles"; see HStA, Loc. 769/1, fol. 223, 11 January 1740. In 1711, his father, Friedrich August II, received fish, crystal, candles, sweets, wine, and fruit; see Biblioteca del Museo Correr Venezia, Cod. Cicogna 3258, fol. 1r–v. A year later he received 139 poete, the contents of which were recorded in his travel diary (see the appendix). For the Venetian gifts to Friedrich August I's elder brother, whom he succeeded, see Keller, *Mein Herr* (1994): 421.

119. Biblioteca del Museo Correr Venezia, Cod. Cicogna 1248, Officii d'Ambassatori in Coleggio e giurisdizion del Friuli, fol. 21r–24v.

120. According to the examples in the Hoffmeister Collection, as well as Dieter Hoffmeister's "wish-list" of missing armorial pieces, around twenty services with Venetian arms exist; see [Hoffmeister], *Meissener Porzellan* (1999).

121. Barbaro, Arbori de' patritti veneti, vol. II/9 and II/10, fol. 423, 501. See also Lessmann, "Alte Sammelleidenschaft" (2001–2003): 73–87; and Schommers and Girgat-Hunger, *Meissener Porzellan* (2004): 356–57, 432–33, cat. no. 142.

122. [Hoffmeister], *Meissener Porzellan,* vol. 2 (1999): cat. 327; some pieces have the year 1743 incorporated into the decoration. The coffeepot with impressed former's number (21) was sold; Christie's, sale cat. Christie's New York, 24 May 2001, lot 352, p. 284. An earlier "Morosini" service with chinoiserie decoration is in the Rijksmuseum; den Blaauwen, *Meissen Porcelain* (2000): 176–77, cat. no. 103. The likely Morosini family recipients were Francesco I, who married Cattarina Ruzzini in 1737, or his brother Francesco II, ambassador to Spain and France; Barbaro, Arbori de' patritti veneti, vol. V/23 and V/24, fols. 283, 287, 325, 350.

123. Barbaro, Arbori de' patritti veneti, vol. VI/28 and VI/29, fol. 313. See Elisabetta Dal Carlo, "Meissen e i Querini Stampalia: interrogativi su un cabaret," in Dal Carlo, ed., *Porcellane dei Querini Stampalia* (2002): 61–67. Also [Hoffmeister], *Meissener Porzellan,* vol. 2 (1999): cat. 336.

124. Barbaro, Arbori de' patritti veneti, vol. III/11 and III/12, fols. 133, 143.

125. Ibid., vols. V/22 and V/23, fols. 189, 194.

126. Lessmann, "Alte Sammelleidenschaft" (2001–2003): 81, fig. 10.

127. The family also hosted his father during his stops in Venice. The tea, coffee, and chocolate service was sold: Sotheby's London, sale cat., 25 March 1949, lot 33 (£480 to Hans Backer); and again by Jürg Stuker Auktionshaus, sale cat., 25 November 1954, lot 492; information kindly supplied by Sebastian Kuhn and Dominic Simpson. It was lately on the market; Christie's London, sale cat., 8 July 2002, lot. 261, pp. 58–76. The three covered vases were sold by Christie's London, sale cat., 6 December 2004, lots 399, 400, pp. 164–169. For background, see ibid. and Cassidy-Geiger, "'Je reçu ce Soir'" (2004).

128. HStA, Loc. 769/1, fol. 89, 4 December 1739. The palazzo belonged to Francesco Foscari (b. 1704), who married Laura Correr in 1725; Archivio di Stato di Venezia, Marco Barbaro, Arbori de' patritti veneti, vol. III/15, fol. 503, 511. See [Hoffmeister], *Meissener Porzellan,* vol. 2 (1999): cat. 330. A Meissen service was "promised" to a member of the Foscari family by the Saxon Counciller Stark in 1720; see chap. 1, n. 47.

129. The daring view out of the mouth of a cave on one of the vases is familiar from Rugendas engravings. For the Rugendas oeuvre, see Teuscher, *Künstlerfamilie Rugendas* (1998).

130. HStA, Geh. Kab., Loc. 2802/1, Der Cammerherrns Grafen de Villio Negotiation zu Venedig betr. Ao. 1725, vol. X, n.p., from Dresden to Villio, 25 April 1725.

131. Cassidy-Geiger, "'Je reçu ce Soir'" (2004); and HStA, Loc. 769/1, fol. 319, 11 February 1740 ("la boite plombée avec aussi les 4. Portraits enrichis de Diamans"). The gift was reported in the *Diario ordinario*, no. 3574, 1 July 1740, dated June 18. As described in Contarini's report, the gifts were perhaps considered property of the Republic; Biblioteca del Museo Correr Venezia, Cod. Cicogna 1248, Officii d'Ambassatori in Coleggio e giurisdizion del Friuli, fols. 21r–24v. A portrait of the prince in a colorful glass frame was hung in the salon of the Literary Society in the Ducal Palace, together with thirty other portraits, and sixty-four medals of illustrious Venetians; whether this was one of the miniature portraits is unclear; Biblioteca del Museo Correr Venezia, Cod. Cicogna 1257, fols. 150–51.

132. HStA, Loc. 769/2, fols. 24, 25 June 1740; fol. 43a, 1 July 1740 (Brühl to Wackerbarth); fol. 75r–v, 9 July 1740. It seems doubtful the replacement gift was the Meissen service with the Querini arms and more likely that it was a precious object.

133. Barbaro, Arbori de' patritii veneti, vol. II/8, fol. 241 and 271. Capello's first wife, whom he married in 1728, was Elisabetta Maria Albrizzi. See [Hoffmeister], *Meissener Porzellan,* vol. 2 (1999): cat. nos. 325–26.

134. For the report of the visit, HStA, OHMA, E, no. 5, Ankunfften und Audienzien Fremde Gesanden und Cavaliers…von 1733 bis mit 1744, fols. 196–199v.

135. HStA, 10026 Geh. Kab., Loc. 2908, Des wurck: Geheimen Raths von Bunau…an den Wiener Hof. Vom Juny bis Decembr: 1743, vol. III, fol. 7 December 1743; fol. 425r, 425v, 11 December 1743; fol. 421v, 16 December 1743 (Brühl to Bunau); fol. 445, 21 December 1743.

136. The "Spinola" service, which is not cited at all in [Hoffmeister], *Meissener Porzellan,* vol. 2 (1999), was perhaps made for Nicoló Spinola, doge of Genoa from 16 February 1740 to 16 February 1742; for the service, see Christie's London, sale cat., 7 July 2003, lot 93. Records for this service have not been located in the HStA.

137. Barbaro, Arbori de' patritti veneti, vol. III/11, fol. 1, 7, 61, and vol. VI/26 and VI/27, fol. 125; see also [Hoffmeister], *Meissener Porzellan,* vol. 2 (1999): cat. 335 (suggesting Andrea Pisani, son of Almoro II Francesco Pisani and Elisabetta Corner, who married Marina Sagredo in 1741).

138. Barbaro, Arbori de' patritii veneti, vol. II/8, fols. 307, 314. [Hoffmeister], *Meissener Porzellan,* vol. 2 (1999): 498–99, 620, cat. no. 320.

139. Barbaro, Arbori de' patritti veneti, vol. III/12, fol. 209, 218. [Hoffmeister], *Meissener Porzellan,* vol. 2 (1999): cat. no. 329. Diedo received the usual gifts even as interim minister to the French court; AAE, MD 2061, Présents du Roi, fol. 29v, 30 November 1745 ("une Suite de 22. Médailles d'or choisies, qui lui avoit esté ordonnée pour partie d'un Présent à Mr. Diedo Noble Venitien, Senateur de Venise"); and fol. 76v ("une Boëtte à Portrait enrichie de 187. diamans brillans…avec le Portrait du Roy peint en Miniature par le Sr. Le Brun…").

140. Barbaro, Arbori de' patritti veneti, vol. IV/16 and IV/17, fols. 45, 49, 53, 79, 97. [Hoffmeister], *Meissener Porzellan,* vol. 2 (1999): cat. 323.

141. Barbaro, Arbori de' patritti veneti, vol. VII/32, fols. 75, 86. For the coffeepot, see Pietsch, *Frühes Meißener Porzellan Sammlung Carabelli* (2000): 164–67, cat. no. 73.

142. Barbaro, Arbori de' patritti veneti, vol. VII/35 (written "Zustignan"), fols. 442, 462. See [Hoffmeister], *Meissener Porzellan,* vol. 2 (1999): cat. 328.

143. His full title was Principe d'Aci, Principe di Catena, Principe di Campofiorito, Grandee of Spain, Duca di Valverde, Marchese di Ginestra, Barone di Valguarnera. The coat of arms has the collar of the order of St. Januarius, which was established by the king of Naples on 8 July 1738 to commemorate his marriage to Maria Amalia, in recognition of the Polish Order of the White Eagle and in honor of the patron saint of Naples; Werlich, *Orders and Decorations* (1934): 258–59. The identification of the arms provided by Don Victor via Sebastian Kuhn. Also overlooked is the service for Carlo Francesco Vincenzo Ferrero, Marchese d'Ormea (1680–1745), prime minister under Charles Emmanuel III, duke of Savoy and king of Sardinia (r. 1730–73), which according to the impressed marks and decoration is likely to date ca. 1740–45. A search in the HStA yielded no results; for background, see Massabò Ricci, Carassi, and Gentile, eds., *Blu, Rosso e Oro* (1998): 281–82, cat. no. 308.

144. Compare the simpler armorial on the cups and saucers to that on the food warmer; see [Hoffmeister], *Meissener Porzellan,* vol. 2 (1999): cat. nos. 321–22, 373.

145. ["Il y a eu deux objets pour ce repas: l'heureux accouchement de la reine des Deux-Sicilies (quoiqu'il y ait déjà du temps, M. de Campoflorido n'avoit point donné de repas depuis); l'autre objet étoit naissance de Mme Infanté, qui et née le 14 de ce mois. On remarqua un fort beau service de porcelaine dont les deux tables furent servies; elle est aux armes de l'ambassadeur; il paroît fort considérables; et il y a même des cloches pour couvrir les plats. Comme le prince royal de Pologne, en allant voir sa soeur à Naples, passa à Venise, et qu'il y fut bien reçu par M. de Campoflorido, ce prince lui fit present a même été augmenté depuis; M. l'ambassadeur ayant désiré quelques pièces de plus, avoit envoyé de l'argent à Dresde; mais le roi de Pologne, ayant su que c'étoit pour lui, ordonna qu'on lui renvoyât son argent et la porcelaine qu'il demandoit."]; Luynes, *Mémoires,* vol. 5 (1861): 126–27, 18 August 1745. Reference thoughtfully provided by John Whitehead.

146. ["D'ailleurs je n'ai pas manqué de dire à Mr. le Prince de Campoflorido que la porcellaine à lui destine, sera achevee au mois de Fevrier prochain. Il en a ete tout charmé, et m'a chargé d'en remercier Ve. Exe."]; HStA, Geh. Kab., Loc. 2806, Des CammerHerrns Grafens de Villio Negociation zu Venedig betr: Ao. 1740, January, vol. XXXV, n.p.

147. ["vous pouvez avoir les Armes du Prince Campo Florido, vous me ferez plaisir de me les envoier, le dessein qui en a ete donné à la fabrique de Porcelaine ayant eté perdû."]; ibid., July – December, vol. XXXVI, fol. 4.

148. *Arbeitsberichte* (2002): 80–81, June 1741: "Eine große Forme zu denen Einsetz Schaalen oval gemuschelt Vor den Printzen von Campo Florieda gefertiget. Eine dergleichen große schalen Forme repariret Ebenfalls Vor Hoch erwehnten Prinzten."

149. Work reports of Peter Reinicke, December 1745: "Eine Terrine für den Spanischen Herrn Gesandten angefangen in Thon zu bouhsiren [sic]."; February 1746: "1 ovalen paßigten Eiß–Topf mit französischen Zierathen und Gadronen für den Spanischen Herrn Gesandten in Thon bossirt."; March 1746: "Für den Spanischen Herrn Gesandten einen paßigten Leuchter in Thon zu bossiren angefangen."; April 1746: "Dem für den Spanischen Herrn Gesandten angefanenen 3 paßigten Leuchter, woran Basrelief Figuren und Zierathen vollends verfertiget."; May 1746: "1 kleine Vase und Arm mit der Tülle zum Leuchter für den Spanischen Herrn Gesandten in Thon bosirt."; June 1746: "1 große Schaale zu der großen Terrine nach dem silbernen Modell für den Spanischen Herrn Gesandten in Thon bousirt. 1 Eiß–Topf für den Spanischen H. Gesandten nach dem silvernen Modell in Thon bousirt."; July 1746: "1 runde Terrine, an dem Untertheil und Deckel mit vielen Verzierungen, in Thon bossirt, nach dem silbernen Modell für den Spanischen Herrn Gesandten"; work report of Johann Friedrich Eberlein, February 1746: "2 neue Schüsseln von No. 2 und 3 mit den Blumen-Desein, für den Spanischen Herrn Gesandten, jedoch nicht ganz verfertigt." From the typescript of Staatliche Porzellan-Manufaktur Meissen, Archives, I Ab 24–I Ab 26, kindly provided to the author by Claus Boltz.

150. ["1 Plat Menage für den Spanischen Gesandten, die 3 Grazien unter einem Baum, welcher die Muschel abgiebet, stehend vorgestellet, jedoch noch nicht verfertiget."]; work report of Johann Friedrich Eberlein, October 1745. From the typescript of Staatliche Porzellan-Manufaktur Meissen, Archives, I Ab 24, kindly provided to the author by Claus Boltz. The same model was included in the "Hanbury Williams" service (see chap. 12).

151. ["Die angefangen gewesene Terrine für den Spanischen Herrn Gesandten vollends verfertiget, und zwar den Deckel von 2 Schildern mit Zierathen und Artischocken-Blättern, das Untertheil mit Quadronen [sic], 2 Henkel und 2 Füße von franz-Zierathen"]; work report of Peter Reinicke, January 1746. From the typescript of Staatliche Porzellan-Manufaktur Meissen, Archives, I Ab 26, kindly provided to the author by Claus Boltz.

152. Cited in Kändler's work reports for August 1741 is the modeling of a figure of a boy with a shell on its head, a model after

a renaissance subject and in production from 1711, with the notation "Vor den Spanischen Gesandten Herren Grafen von Montijo"; *Arbeitsberichte* (2002): 82. Eberlein's work report for December 1741 also records a figure "für den spanischen Gesandten"; from the typescript of Staatliche Porzellan-Manufaktur Meissen, Archives, I Ab 16, kindly provided to the author by Claus Boltz. It is unclear which Spanish ambassador was the intended recipient of the model in Eberlein's report, Montijo or Campoflorido.

153. ["Er fuhr sodann nach-Hause, und behielt den Ceremonien-Meister bey sich zur Tafel. Als sie von derselben aufstunden, und zusammen aus dem Speise-Gemach in sein Zimmer trate, ward er auf die angenehmste Weise von der Welt überrascht, da er den ganzen Fußboden mit einem völligen Tafel-Aufsatz für 30. Personen, von ausbündig-schönem Sächsischen Porcellan, nicht weniger alle Tische und Schranke mit Caffée- Thée- Choccolade- und Camin-Aufsatzen, ebenfalls von dem kostbarsten hiesigen auf Miniatur-Art gemahlten und reich vergüldeten Porcellan, verschiedener Gattung vorgestellet, fand. Dieses Königliche Präsent erweckte bey demselben, weniger wegen des Werths, welcher sich auf etliche tausend Rthlr. belief, als vielmehr dieserwegen ein vollkommenes Vergnügen, weil er selbst ein so grosser Kenner und ausserordentlicher Liebhaber des Porcellans ist, und überdi … unserm Sächsischen, vor allen andern in der Welt, den Vorzug beyzulegen pfleget."] *Sächs. Hof- und Staats-Calender* (1742): n.p.

154. ["als er in sein Zimmer trat, fand er bereits das Königl. Präsent allda vor sich, welches in etlichen Trag-Körben von dem feinsten [indistinct] Porcellan bestund. Unter solchen befand sich eine Garnitur zum Caffée, und eine andere zum Thée, die eine gelb und herrlich in Miniatur-Art; die andere ganz übergüldet, und sodann erst wieder mit Figuren auf das kunstlichste bemahlet. Ausser diesen sahe man noch dabey verschiedene Camin-Aufsatze an mancherley Vasen, Thieren und Vögeln. Das vornehmste aber war ein völliger Tafel-Service von hiesigem Porcellan, welches in dem Goût des alten Japanischen verfertiget, und alles zusammen etliche tausend Rthlr. Werth war, worüber denn auch der Herr Marschall gegen den Königlischen Ceremonien-Meister sein innigstes Vergnugen auf mancherley Weise erklärte, und Tags darauf fruh um 7. Uhr, mit seinem Gefolge, nach Schlsien abreisete."]; ibid, *Leipziger Zeitung,* 1 August 1741.

155. Ibid., *Leipziger Zeitung* 1 August 1741, however, gave 26 July as the date of the visit; this information courtesy of Peter Braun, citing Staatliche Porzellan-Manufaktur Meissen, Archives, I Aa 27, fol. 260v. They all visited the Japanese Palace independent of one another, Belle-Isle particularly noticing the "foreign" and Saxon porcelains.

156. ["Deux Fosseurs de nos mines, Beyer et Biese [indistinct], qui vont à Rome avec le voiturier de la cour, Tiefftrunck, charge du transport des Effets destines pour la Cour de Naples, souhaitant de toucher quelque argent à Venise, je vous prie, Monsieur, de leur en fournir autant qu'il leur faudra pour continuer leur voyage jusqu'à Rome, et de le mettre en ligne de compte. J'aurai soin de vous faire remboursser ici, aussitôt, que je saurai le montant de la somme, que vous leur aurez avancée"]; HStA, Geh. Kab., Loc. 2807/4, Mit der Republick Venedig habende Sachen und was bey derselben durch den Cammer:Herrn de Villio verhandelt worden. Vom Mart: und April: 1743. vol. XLII, n.p., 24 March 1743.

157. HStA, 10026 Geh. Kab., Loc. 2908, Des Wurck: Geheimen Raths von Bunau … Abschickung an den Wiener Hof. Vom Juny bis Decembr: 1743. vol. II, fol. 214, 22 March 1743 (Brühl to Bunau): "P.S. Le Comte de Khevenhuller n'a-t-il rien dit à V.E. de la Porcellaine qu'il doit avoir recü par les dernier voituriers qui ont passé par Vienne allant en Italie."

158. HStA, Geh. Kab., Loc. 2807/4, Mit der Republick Venedig habende Sachen und was bey derselben durch den Cammer:Herrn de Villio verhandelt worden. Vom Mart: und April 1743, vol. XLII, n.p., 27 March 1743: "Le nome Andrea Ré vient de me fair scavoire dans l'instant, qu'il avoit été recu dans le Lazareto della Ponteba [Lazaret on Pontebba, Italy] le soir meme, qu'il ariva, Que tout s'y etoit execute sur le pied des measures, que prenentivement j'avoi prises avec le Magistrato della Sanita; et que tous les Ballots etoient en tre-bon état sans avoir rien soufért dans le voyage, á ce qu'on pouvoit en juger au dedors."

159. Ibid., 10 April 1743: "En execution des ordres de Ve. Exle. Je ne laisserai pas manquer l'Argent, qui sera necessaire aux deux Fosseurs des Mines, pour continuer leurs voyage jusqu'a Rome; Quoique j'en manqué tres-fortement moy-même, je facherai de le leurs advancer par les correspondents des Messr. Deeling contre mon billet, ou letter d'échange, et au … allé, je metterai ma petite vaisselle d'argent en gage."

160. ["Domenico il Giorno l'Emo Sig. Card. Annibale Albani di S. Clemente Protettore del Regno di Polonia portossi al Quirinale a presentare alla Santità di N.S. un bellissimo regalo qua mandato dalla Maestrà del Re di Polonia alla stessa Santità Sua, consistente in tre nobilissimi servizi di Cioccolata, Thè, e Caffè di finissima Porcellina di Sassonia legata in oro, e coll'Arme di Sua Bne, che lo ricevette con ispecialissimo grandimento; ed in congiontura della trasmissione di questo regalo essendo dal di Regno quà giunti due Uomini Polacchi Cavatori di miniere di oro, e d'argento, furono anche questi dal Sig Cardinale presentanti nel medesimo tempo al Santo Padre, che ebbe la benignità di ammetterli al bagio del Piede nel Giardino del Quirinale, dove trovavasi a passeggiare."]; *Diario ordinario*, no. 4026 (18 May 1743): 4–5. Translation kindly provided by Christopher Johns.

161. Benedict XIV, *Lettere*, vol. 1 (1955): 414, no. 247. HStA, Geh. Kab., Loc. 656/8, Protokoll Italianischer Correspondenz aus Dresden, 1743 (copies of letters to Albani in Rome, 11 February to 3 June, concerning the departure, progress, and arrival of the miners and the porcelain). The route was carefully charted: 11–12 February, departure of shipment for Venice via shortest route; 18 February, departure confirmed; 25 March, seeking update from Rome; 7 April, expressing hope that the miners and porcelain had reached Venice; 8 April, reporting safe arrival of porcelain in Venice on 27 March; 22 April, customs clearance at Venice; 13 May, stating that the porcelain requested by Dr. Buoncuova (Buoncore?) will be organized via Brühl; 20 May, hoping for an update on the arrival of the porcelains in Rome; 27 May, discussing route taken by the miners; 3 June, noting arrival of miners with the porcelain, "all in pristine condition," and hoping Father Orazio arrived in the same condition.

162. For the prince's visit to the mosaic workshop in the Vatican and other communications concerning this industry and its potential in Dresden, including the possible involvement of the porcelain and glass industries, see HStA, Loc. 768/3, fol. 446v; HStA Loc. 768/4, fols. 181–88; see as well Fastenrath-Vinattieri, "Katholische Hofkirche in Dresden" (2003): 238–309.

163. For the festivals held for the 1719 wedding, see Claudia Schnitzer, "Contest of the Gods in Dresden: The Festivities of the Planets during the Prince Elector's Wedding in 1719," in Mississippi Arts Pavilion, *Glory of Baroque Dresden* (2004): 30–38.

164. The court calendar reporting on the events of August 1739 cited a miners' parade where such costumes were employed; see *Sächs. Hof- und Staats-Calender* (1740): n.p.

165. The foundation stone was laid on the feast of Peter and Paul in June 1739, though reported to Father Guarini in September 1738. In Bellotto's 1748 view of the Hofkirche, now the Cathedral of St. Trinitatis, the steeple is still under contruction and surrounded by scaffolding. See Fastenrath-Vinattieri, "Katholische Hofkirche in Dresden" (2003); Costanza Caraffa, *Gaetano Chiaveri* (2006); Hennig and Braunfels, *Sammlung Ludwig* (1995): 146 (referring to a porcelain chalice sent to the Pope, in a leather box with his arms on the cover, in the Neresheimer Collection; this has not been located). The tea caddy to the service was sold at Christie's London, 21 November 2005, lot 225; for the teapot and a teabowl and saucer, as well as further references, see [Hoffmeister], *Meissener Porzellan,* vol. 2 (1999): cat. nos. 316–17.

166. HStA, Geh. Kab., Loc. 656/8, Protokoll Italianischer Correspondenz aus Dresden, 1743 includes a copy of a letter written to the Pope on 10 June, expressing the hope that the porcelains are an apt demonstration of Saxony's native products as well as of the devout spirit of the state and that "the two miners I sent you likewise brought you pleasure" (I due Minatori da me mandate à Vostra Beatitudine).

167. The gifts left Dresden in February 1743, arriving in Naples in May, and the courier was back in Dresden in August, leaving a considerable paper trail that begins with Bunau in Vienna, continues with Villio and Minelli in Venice, then Salvatico in Naples, resumes with the agents in Venice, and again with Bunau in Vienna. See, e.g., HStA, 10026 Geh. Kab., Loc. 2908, Des Wurck: Geheimen Raths von Bunau … Abschickung an den Wiener Hof. Vom Januar: bis May, 1743. vol. II, fol 25, 9 January 1743; fol. 109, 15 February 1743 (Brühl to Bunau); 6 March, fol. 187; fol. 122v, 4 April 1743; ibid., Loc. 2807/4, Mit der Republick Venedig habende Sachen und was bey derselben durch den Cammer:Herrn de Villio verhandelt worden. Vom Mart: und April: 1743. vol. XLII, n.p., 27 March 1743; ibid. 19 April 1743; ibid., 24 April 1743; ibid., 26 April 1743; ibid., Loc. 2829/10, Des Cammerherrn Gr: von Salvatico an dem Königl: Neapolitanischen Hofe geführte Negociation vom Jan: bis July 1743, vol. IV, n.p (dispatch dated 21 May 1743); ibid., Loc. 2807/6, Mit der Republick Venedig habende Sachen und was bey derselben durch den Cammerherrn de Villio verhandelt worden vom July und August 1743, vol. XLIV, n.p., 15 July 1743 (Brühl to Minelli); ibid., 22 July 1743 (Brühl to Villio); ibid., 23 July 1743 (Villio to Brühl); ibid., Loc. 2908, Des wurck: Geheimen Raths von Bunau … Abschickung an den Wiener Hof. Vom Juny bis Decembr: 1743. vol. III, fol. 113v, 27 July 1743. A gift of porcelain made to Queen Maria Josepha's sister, Maria Amalia, the electress of Bavaria and new empress of Austria, was a thank-you for passports, though whether for the gifts to Vienna or for the transit of paintings to Dresden is unclear; ibid., fol. 298v, 16 October 1743.

168. HStA, OHMA, N 1, Akte 23B, no. 5, Ruckkunfft aus fremden Landern und Einhohlung zu Dressden Sr: Konigl. Hoheit des Chur-Prinzen Friedrichs zu Sachssen, 7 September 1740.

169. ["Ce souverain a voulu que je visse chaque Piece des Efets, que arriverent hier ici, à la reserve de la robe brodée. J'ai eu lieu d'admirer et les Porcelaines et les Armes qui surement sont dignes et du Monarque qui les a envoiée, et de celui qui les a reçues. Surtout les montres ont été trouvées superbes, et pour la nouveauté de l'invention, et pour le travail, qui est, peut-on dire, d'un gout exquis. En suite Sa Majté m'a aussi fait voir un Etui renformant le magnifique present que ce Souverain a fait à la Reine son Epouse, consistant en une Garniture de très beaux Diamans couleur de rose, savoir, une crois, les pendans d'oreilles, et un poinçon. S.M. le Roi ne m'en a pas dit le prix, mais le Marchand de Paris qui l'a vendue, a assure qu'il avoit emploie vint ans pour faire un assortiment de pierres si singulieres"] HStA, 10026 Geh. Kab., Loc. 2829/10, Des Cammerherrn Gr: von Salvatico an dem Königl: Neapolitanischen Hofe geführte Negociation vom Jan: bis July 1743, vol. IV, n.p. (dispatch dated 21 May 1743). The British consul reported on the gifts as well; see Acton, *Bourbons of Naples* (1957): 55.

170. ["Aussitot que les 40 jours des couches de Sa Majté la Reine seront terminée, le Domestique de Votre Majesté André Ré aura l'honneur de se metre aux piés [sic] de cette Souveraine, afin qu'il puisse à son retour à Dresde rendre compte compte à Ses Augustes Pere et Mere, de l'avoir vû parfaitement rétablie."] HStA, 10026 Geh. Kab., Loc. 2829/10, Des Cammerherrn Gr: von Salvatico an dem Königl: Neapolitanischen Hofe geführte Negociation vom Jan: bis July 1743, vol. IV, n.p (dispatch dated 28 May 1743). The "*Voiturier*" was paid 375 *Risdales*, termed elsewhere in the same set of documents *ecus d'allemagne*, and *ecus d'argent de Saxe*, the second installment of the total delivery cost of 750 ecus.

171. The gifts to Dresden are noted in *Sächs. Hof- und Staats-Calender* (1744): n.p. A further description of the gifts was published in *Auserlesener Historischer Kern Dreßdnischer Merwürckdigkeiten* (1743): 31. HStA, 10026 Geh. Kab., Loc. 2829/10, Des Cammerherrn Gr: von Salvatico an dem Königl: Neapolitanischen Hofe geführte Negociation vom Jan: bis July 1743, vol. IV, n.p., 4 June 1743. Ré apparently made a good impression on everyone in Naples, as noted by Salvatico who described him as "un garçon de bon sens et d'une bonne et soumise conduite" (ibid., dispatch dated 25 June). There were quarantine issues on the return, however, which led Villio to have another opinion; ibid., Loc. 2807/6 (addendum to dispatch no. 38, dated 12 July 1743).

172. ["In attestato poi della somma consolazione provata dal Signor Cardinale Albani per aver ricevuto nel Palazzo di suo Vescovato il Ssmo Pontefice, oltre averle fatto il Presente di un divoto Busto rappresentante S. Francesco di Sale di Porcellana di Sassonia, una nobilissima Scrivania con suo Calamaro, Polverino, e Campanello, posata su di un basamento ben'ornato di Pacsini [Paesini?], e Fiorami della medesima Porcellana, e due Tabacchiere simili legate in oro, ha fatto collocare a perpetu memoria nella sopraccennata Stanza ove pranzo la Santita Sua, la segeuntelscrizione scolpita in marmo. / BENEDICTO XIV / ob Ecclesiam Portuensem / Pontifica Prasentia decoratam / Annibal Episcopus / Cardinalis S. Clementis / posuit Anno MDCCXXXXV"]; *Diario ordinario*, no. 4335, 8 May 1745, pp. 5–6. The writing set was possibly that made for Cardinal Albani in December 1742, according to Kändler's work reports; *Arbeitsberichte* (2002): 94.

173. Many colleagues were helpful in supplying information and advice, in particular Linda Roth, Christina Nelson, Andreina d'Agliano, Anette Loesch, Michael Erwee, Csongor Kis, Christopher Johns, Ingebord Schemper, and Costanza Caraffa. For the literature, see Roth, ed., *J. Pierpont Morgan* (1987): 130–31, cat. nos. 38a,b; Lehner, ed., *Ecclesia Triumphans Dresdensis* (1988): 108–11, cat. nos. 65–70; Hennig and Braunfels, *Sammlung Ludwig* (1995): cat. no. 165 (n.p.); Pietsch and Antonin, *Figürliche Meissner Porzellanplastik* (2006): 113–17, cat. nos. 156–64; and Stegbauer, *Bricabracomanie* (1999): 94–103.
174. Montagu and Barucca, eds., *Ori e argenti* (2007): cat. nos. 24 (Sta. Cecilia), 25 (S. Nicola di Bari), 26 (S. Filippo Neri), 28 (Sant'Urbano), 29, (S. Ansovino), 30 (S. Nicola da Tolentino), 31 (S. Francesco di Paola), 32, (Neri), 33 (Neri), 34 (Neri), 35 (S. Vincenzo Ferrrer), 36 (Sant'Emidio).
175. For the ladder, see ASV, Compusteria, busta 867, no. 64, 24 December 1738; and HStA, 768/2, fol. 793.
176. Work report of Eberlein, February 1743, Staatliche Porzellan-Manufaktur Meissen, Archives, I Ab 20, fol. 71 (for Pope Pius); ibid., March 1743 (for Flavio Clemente); work report of Reinicke, June 1743, ibid., I Ab 20, fol. 171b (for "St. Rosalie"). From the unpublished typescripts kindly provided by Claus Boltz. Kändler's reports are found in *Arbeitsberichte* (2002): 95, February 1743 (for "St. Sepastianum") and March 1743; 100, December 1743 (for a "Brust Bild in gestalt eines Frauen Zimmers Vor den Cardinal Albani"), a model later referred to in Kändler's "Taxa" (price-listing) as "*Mater dolorosa.*"
177. This was first proposed in Stegbauer, *Bricabracomanie* (1999). Daniela Antonin presented a parallel argument at the Kändler symposium in Dresden in October 2006. The misattribution of one of the busts to the Doccia manufactory is discussed in Stegbauer, as well as its association with a Roman manufactory. Whether Lorenzo Mattielli, who sculpted the one-hundred-plus saints in the Hofkirche in Dresden, was in any way involved with the Meissen series has yet to be determined.
178. HStA, Loc. 768/2, fol. 852, 18 December 1738; see Cassidy-Geiger, "'Je reçu ce Soir'" (2004).
179. There is no trace of any of the busts in the Vatican collections, this fact kindly communicated by the director of the Vatican museums, Francesco Buranelli (letter dated 25 October 2004) who noted, however, a Meissen crucifixion group modeled by Kändler that was presented to Pope Leo XIII in 1903 by Prince Albert of Saxony, on the occasion of the Pope's fifty years of priesthood. For another example of this 1743 group, see Pietsch and Antonin, *Figürliche Meissner Porzellanplastik* (2006): 111–12, cat. no. 155.
180. Capitoline Museum, S.P.Q.R., M.C. nos. 3556, 3557, 3558, 3559.
181. Wadsworth Atheneum, Archives; Linda Roth has suggested that more information may be found in the files at the Morgan Library (email, 25 July 2005).
182. For background and archival documentation, see Maureen Cassidy-Geiger, "Quelque chose de beau et de bon gout": An English Silver-gilt Toilet Service for Augustus III, for the Doppelhochzeit of 1747," in Alcorn et al., *Rococo Silver in England* (2006): 46–57, 106–15; and Claus Boltz, "Beitrag zum grünen Watteau-Service" (1978): 5–24. For gifts presented to others on the baptism of the crown prince, see HStA, 10026 Geh. Kab., Loc. 2831, Des Cammerherrns Grafens von Salvatico Abschickung an den Konigl. Neapolitanischen Hof und dessen daselbst gefuhrte Negociation betr: de Anno 1748, vol. XI, n.p. ("Note des présents, que S.E. Mr. le Duc de Medinaceli a faits à l'occasion de la Ceremonie du Baptême du jeune Prince Royal des deux Sicilies").
183. ["Mr. Böhme, qui a été chargé du transport des Chevaux et du Phäeton, comme aussi de celui de plusieurs Caisses, que Leurs Majestés nos Augustes Souverains ont envoyés à Leurs Majestés Siciliennes, étant arrive ici le 22. du court. m'a remis la letter, dans laquelle Vôtre Excellence m'a fait la grace, de me donner Ses ordres, concernant les dites Caisses. Le mentionné Mr. Bohme avoit laissé tout l'équipage à Averso et avoit pris le devant, pour s'informes, quand et comment cela pourroit être présenté. Comme Sa Majté. Le Roi étoit impatient de voir les Chevaux, Il ordonna de les mener d'abord le lendemain en droiture au Palais, sans donner le tems de les mettre en order, et quand ils arriverent, Il les fit fermer sous les fenêtres de l'Appartement de Sa Majté. La Reine, pour les régarder et Leurs Majtés en restérent extraordinairement satisfaites, admirant tant leur beauté, que le bon état dans lequel ils sont, arrives et veritablement on peut dire, qu'ils paroissoient plutôt de sortir de l'Ecurie, que d'avoir fait un si long voyage. Mr. Bohme employa tout ce jour et le lendemain à faire dépaqueter le Phaëton et à mettre en ordre l'équipage qui tout est arrivé très bien conditionné et Leurs Majtés., voulant voir de près tout cet equipage ensemble, descendirent avanthier vers midi dans la place, qui est derriére le Palais, où Elles regarderent tout avec beaucoup d'attention, admirant si bien la beauté et égalité des Chevaux, que le bon gout de tout l'équipage"]. HStA, 10026 Geh. Kab., Loc. 2831, Des Cammerherrns Grafens von Salvatico Abschickung an den Konigl. Neapolitanischen Hof und dessen daselbst gefuhrte Negociation betr: de Anno 1748, vol. XI, n.p.
184. ["La Porcelaine est également arrive en bon etât, sans que rien en ait été de cassé, ou d'endommagé, excepté une sous-coupe, qui s'est rompüe. Leurs Majtés en ont extremement admiré la beauté, et tous ceux, qui l'ont vû, sont restés étonées de voir à quell point de perfection on a poussé cet art dans nôtre fabrique."]; ibid.
185. For the Meissen toilet service presented to the dowager empress of Austria, see chap. 6.
186. See Heitmann, "Magnificence, Significance and Daily Usage" (1992): 33–38.
187. See Cassidy-Geiger, "Graphic Sources for Meissen Porcelain" (1996): 99–126, esp. 111–12.
188. HStA, Geh. Kab., Loc. 2831, Des Cammerherrns Grafens von Salvatico Abschickung an den Konigl. Neapolitanischen Hof und dessen daselbst gefuhrte Negociation betr: de Anno 1748, vol. XI, n.p., 20 August 1748. Just weeks earlier, the royal couple examined porcelain from the new Royal Porcelain Manufactory at the annual luxury market where there were "plusieurs boutiques, et principalement à celle, dans laquelle on vend la Porcelaine de la Fabrique d'ici, où on a étalé une grande quantité de cette marchandis. On se donne tous les soins possibles, pour la perfectioner de jour en jour d'avantage. Il faut avoüer, que les peintures ne laissent rien à desirer quant à leur dessein, mais les couleurs ne paroissent pas encore assés vives, et on n'est non plus pas encore arrive au veritable point de dorure quoique l'on n'y epergne point la matiere. La paste ressemble d'ailleurs encore beaucoup à une espéce de vitrification, ce qui se fait rémarquer plus aisement dans les petites pieces unies et sans couleurs, que dans les grandes et dans celles, qui sont couvertes de peintures" (ibid.).
189. ["Quoique le Sr. Böhme auroit crû, comme j'ai eû l'honneur de Vous marquer, Monseigneur, dans ma précedente, de pouvoir se mettre en chemin cette semaine, pour rétourner en Saxe son depart paroit cependant pas encore determine, à cause de certaines choses, que Sa Majesté la Reine des deux Siciles destine d'envoyer par cette occasion à Dresde, lesquelles ne sont pas encore en ordre. En attendant S.E. Mr. le Marquis de Fogliani lui remit, Vendredi passé, au nom de Leurs Majestés Siciliennes, une belle Tabattiere d'or, accompagnée de cent Pistoles d'Espagne en espéces et de 90. autres à partager entre les gens de livrée de nôtre Cour, qui ont conduit les Chevaux et les Chariots"]; HStA, 10026 Geh. Kab., Loc. 2831/5, Des Cammerherrns Grafens von Salvatico Abschickung an den Konigl: Neapolitanischen Hof…de Anno 1747, vol. X, Salvatico to Brühl, 21 May 1748.
190. ["Mr. Böhme ayant reçû, à la fin de la semaine passée, les derniers ordres de Sa Majesté la Reine des deux Siciles, s'est mis hier en chemin, pour rétourner en Saxe. Elle lui a fait la grace, de lui faire remettre en present par Madle. la Princesse de Colombrano une belle montre d'or, dont la Caisse interieure est d'une pretieuse Pierre dure d'Egypte, et Cent Sechins, pour les distribuer entre les gens, qui ont conduit l'équipage. Leurs Majestés Siciliennes avoient destine d'envoyer à Dresde par cette occasion, plusieurs Caisses de differentes sortes des Salés de ce Païs, et elles étoient deja toutes empaquetées; mais comme on a dépuis fait reflexion, que cette merchandise pourroit souffrir en chemin par les grandes Chaleurs et arriver gatée, on a juge à propos, de differez l'envoi de cette provision jusqu'a un tems plus proper pour son transport"]; ibid. (Salvatico to Brühl, 11 June 1748).
191. ["J'espere que Votre Excellence ne trouvera pas mauvais que je lui dise que je n'ai jusqu'à present reçû encore aucune nouvelle de la Porcelaine qu'Elle m'a fair la grace de me marquer, que la munificence du Roi me destinoit."] HStA, Geh. Kab., Loc. 2829, Der Cammerherrn Grafen Salvatico Abschickung an den Königl. Sicilianischen Hof und deßen allda gehabte Negotiation, betr. Ao. 1739, 40, vol. I, n.p. (Naples, 21 June 1740).
192. For example, the "Da Ponte" service, probably made for Nicolò Lorenzo III Da Ponte (b. 1708), who married Lugrezia Vendramin in 1736 and Maria Vendramin in 1745; Barbaro, Arbori de' patritti veneti, vol. VII/32, fols. 75, 86; see [Hoffmeister], *Meissener Porzellan,* vol. 2 (1999): cat. no. 338. Or the "Gambara" service, probably made for Paolina Gambara of the branch *Dalla Carità*, who married Almoro Pisani III (b. 1701) in 1753; Barbaro, Arbori de' patritti veneti, vol. IV/16, fols. 5, 8; see [Hoffmeister], *Meissener Porzellan,* vol. 2 (1999): cat. no. 324. Also, in March 1772 Alvise Mocenigo II was presented via the Saxon agent Gregorius Agdalo (or Agdollo) a gift of porcelain from the elector of Saxony in honor of the renewal of the 1756 commercial treaty between Saxony and the Republic of Venice; Prince Xavier of Saxony arrived incognito as the Count de Lucase in Venice in 1771 and other members of the Saxon royal family arrived in the city in the following years; see Archivio di Stato di Venezia, Collegio, Cerimoniali, reg. 5 (1769–1781), fol. 15, 25, etc. (26v–90v). The "porcellana di Sassonia" inventoried in the Tron family possession in 1750 and 1772 may point to other gifts to Venice; see Biblioteca del Museo Correr Venezia, Cod. P.D. c. 2254/2, Inventari de mobili, argenteria, e gioie dell'Ecc.ma casa Tron a Venezia, con divid-ione degli stessi tra fratelli…, n.p., 20 September 1750; Mss. P.D. c. 2254/2/1, Inventario de mobili ed effetti del palazzo, ed agenzia di Mareno di raggione delli N.N.H.H. fratelli Tron, no. 10, 4 April 1772; Mss. P.D. c. 2254/2/12, n.p., further to Tron property, 10 August 1775. The three brothers were Niccoló, Francesco, and Vincenzo; two wives were Cattarina Dolfin Tron and Lugrezia Pisani Tron.
193. Biblioteca del Museo Correr Venezia, Cod. Cicogna 985/7, Miscellanea, p. 147 ("Porcellana finissima ad uso di Sassonia…18 Marzo 1758").
194. No archival references to this gift have yet been located in the Vatican archives. It was published by Brockhaus, ed., *Beschwörung des Kosmos* (1994): 66–67; and Honour, "After the Antique" (1963): 195, no. 13. I would like to thank Dirk Syndram for bringing this object to my attention and Ulrike Weinhold for supplying these citations.
195. For background, see Kappel and Weinhold, *Neues Grünes Gewölbe* (2007): 298.